THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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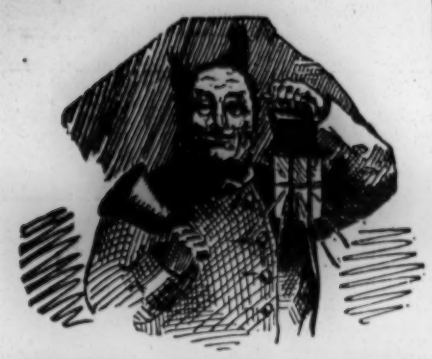

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Ohio.

CINCINNATI.

Oct. 26.—Grand Opera House: Robson and Crane as the two Dromios in Shakespeare's Comedy of Errors attracted good houses every evening, and pleased them well. The company in support is an excellent one. The wit and humor with which the play is interspersed falls as flat upon the ears of the spectators as do the translated witticisms of the Paris Figaro on the American reader. John McCullough opens to-morrow evening in Virginius, supported by Fred B. Warde. The Strakosch Italian Opera co. follow in Il Trovatore.

Pike's Opera House: The Rice Evangeline comb. is done for in this city. It is no more the Evangeline of the past. Dora Wiley being pursued in the first part, with a view to audacious contingencies, by a whale, carries herself through the entire performance as if the "villain still pursued her." Her fascinating and perambulating lover, Miss Searle, is very graceful, sings well, but, like the heroine, she never smiles. Harry Hunter, the Lone Fisherman, is the only reminiscence of the original Evangeline. Richard Golden, the notary, allows himself to become too notoriously vulgar in his "Sit still my heart, sit still!" George K. Fortesque, as Katherine, was grotesque. Had H. M. Morse the least sense of the sublime and beautiful, after the rendition he gives the character of Hans Wagner, he would certainly be stricken with remorse equal to that of any murderer in the land. Herrmann, the great wizard, will astonish the people for one week. Emerson's Minstrels will chant his requiem.

Robinson's Opera House: Closed on Tuesday night, and remained in that state the rest of the week. To-morrow night Mary Radcliffe as Cora in a new version of Article 47, with the following support: E. R. Dalton, J. W. Cogswell, J. B. Radcliffe, H. Sharp, L. D. Blondell, W. L. Fanshawe, J. J. Coleman, Lizzie Fletcher, and Kate Edwards. This event is the return to the stage of an old-time favorite.

National: Texas Jack in his drama of Life in the Black Hills was not very well pleased with the success he achieved. Morlacchi did not appear last week with Jack, but opens an engagement to-morrow evening, appearing in The French Spy. In addition, the St. Felix Sisters in their songs and dances. Now that Manager Allen is home again, the prospects for the "Nash" will surely brighten.

Heuck's Opera House: The Big Four Minstrels appeared to large houses during the week. To-morrow evening Mattie Vickers and Charles S. Rogers in Charles Gayler's serio-comic drama, entitled Star; or, Paste and Diamonds. Nov. 3, C. L. Davis; 10th, James Wallack.

Coliseum: The past week has been one of flattery. Toward the last of the week the house was crowded, which is owing to the untiring efforts of Manager Constantine. The attractions were Charles Redmond and Georgie Blake, introducing their waltz clog and jig; J. W. McAndrews in specialties; Minnie Oscar Gray and W. T. Stephens in the three-act drama, Dogs of the Storm. To-morrow evening J. Z. Little in his sensational drama, Roving Jack.

Vine Street Opera House: The same attractions continue next week, having drawn so well the past one. The Rice Sisters will open in addition, and in place of Si Salem, One hundred Virgins will be substituted.

Esher's Palace: Is making new strides along the road to popularity. The following close: Misses Wentworth and Hatch, Mlle. Zelina, and Miss Smith. Opening to-morrow evening Minnie Clyde and Georgie Lingard, late of Vine Street Opera House; Dan Hart, after his serious illness.

Weighed Anchor: Manager S. M. Hickey for Chicago.—Manager Constantine of Coliseum for the East, in search of attractions.—Joe Lang for Detroit, under engagement the 24th inst.—Thomas A. Little, of the Sheppard Dramatic co., on a visit to his home in Wheeling.—J. E. McGregor, of the same co., for Wilmington, Ohio, to join the Murray and Ober co.—Eloise Allen, the vocalist, who has been in the city a few days, for Louisville, opening at the Knickerbocker Nov. 2.—Mary Ward leaves for her home in Chicago, 27th.—Eddie Manning and George Gah, to join Austin & Weir's Minstrels, now organizing in Columbus, O.—E. T. Stetson passed through on the 24th inst. to Louisville.—El Nino Eddie and Mabel Pearl to Detroit.—Fred Maeder, Herrmann's agent, for St. Louis.—Texas Jack for Louisville, where he opens at the Metropolitan, Nov. 3.

Item.: Ed Arnott, the actor, is in the city.—J. S. Sheppard is to be advance agent of the Barclay comb.—J. W. Cogswell will shortly produce his drama of Eagle Eye at Robinson's.—Johnny Allen comes out with a card in the Enquirer that he was in no way connected with the Allen, Delehanty & Hengler's Minstrels, but only engaged on a salary as a performer.—George D. Mitchell, business manager for Parisian Troubadours, was in the city last week, arranging for a tour through Kentucky.—Sam and Carrie Livaine open at Vine Street Opera House Oct. 27.—Ed Crane, the star of the Irwin-Sheldon troupe, left for Youngstown on the 22d, where the troupe will shortly appear.—Miss Claudie Walter's little daughter died of consumption on the 24th. Miss Walters closed at the Vine Street Opera House, and departed for Baltimore 25th.—Minnie Cummings arrived on the 23d, and intends remaining here until she organizes a co. to support her. The little lady is well liked here, goes out into society a great deal, and there is talk of giving her a testimonial benefit before she departs.—James and Katie Edwards of Robinson's stock co. will soon star in a play entitled Cartouche; or, The Highwaymen of Paris.—Weston Bros., late of the once Allen, Delehanty & Hengler's Minstrels, and last week at the Eldorado Theatre, joins the Big Four to-morrow.—Julia A. Hunt comb. report good engagement at Ireton last week.—Eugia Stockman will not support John McCullough at Grand the coming season, having left the co. in St. Louis.—Manager Fred Hooker's New York Pinafore co. closed in Greenville, O., yesterday, and open in Winchester, Ind., to-morrow. The death-rattle is already heard.—Julia A. Hunt comb. will be in Ashland, Ky., to-morrow and Tuesday, Catlettsburg, Ky., Wednesday and Thursday, and Huntingdon, W. V., Friday and Saturday.—Fred Barclay leaves for New York to-morrow to secure people and plays for the Barclay comb.—Manager Dan Griffin departed with a co. on Friday for Pensacola.—Minnie Oscar Gray and W. T. Stephens play in Fort Wayne next week.—Louise De Louisi and the Martinettis of Robinson's stock leave for Louisville to-morrow evening.—J. W. McAndrews, Charles Redmond and Georgie Blake close at the Coliseum to-night, and leave for Knickerbocker, Louisville, in the morning.—Col. T. Morris will show Bob Miles' Juvenile Pinafore co. on his circuit for a couple of weeks, appearing with them in Columbus Monday and Tuesday.—J. S. Sheppard's comb. has disbanded.—Bernard McCreedie left for Pittsburg Monday evening, where he opens 27th.—Jennie Engel left for Detroit on the 20th.

COLUMBUS.

Oct. 26.—Comstock's: C. L. Graves' Queen's Evidence "go-as-you-please" comb. is one of the many mediocre shows now traversing the country, trying to eke out an existence, under guise of being a first-class attraction. In spite of paid puffs in city papers, only moderate houses were enticed into witnessing this rather flat and uninteresting play, 22d and 23d. Emotional parts were shamefully burlesqued. Sprague's Georgias drew good house 21st. Jane Coombs comb. fairly presented School for Scandal; Camille at matinee and Lady of Lyons, 24th and 25th. Jane's whining voice is as entrancing as ever. Company closes a ten weeks' run Nov. 1; rests in New York City a couple of weeks, and then starts on a twenty weeks' tour through New York and Pennsylvania. Coming: Mrs. Scott-Siddons 28th, Den Thompson 29th and 30th; Emerson's Megatherians 31st, Burdette Nov. 3, Buffalo Bill and Katie Putnam in near future.

Grand: Frederick Paulding as the ranting fool, Bertuccio, was fairly supported, 25th, by Hamilton Harris, F. C. Huebner, Gussie DeForrest and Constance Hamblin. Fair house, half paper. Miles' Juvenile Pinafore co. 27th, 28th and 29th. Complimentary tickets are being issued broadcast. "Col." Morris-Miller is bound to have good houses even if he has reduced former high prices. Coming: Rice's Evangeline, 31st; Lawrence Barrett, Nov. 3 and 4; John McCullough, 7th and 8th.

Items: Messrs. Miller and Oakey are organizing a party to be known as Austin & Weir's Minstrels. Capital $7,000. J. Milton Hyde, advance. Negotiations are pending with Billy Sweatnam, Johnny Allen, W. Henry Rice. Delehanty and Hengler join in couple of weeks. Open at Port Huron, Nov. 3.—William Gleason and George De Gez, two "sticks" of the Queen's Evidence party, had a fight at the American regarding criticism in the Democrat. It was a "go-as-you-please" for a short time.—Will Hyde is in town, having left the Mason & Martin comb. He is anticipating an engagement with Miles of Cincinnati.—The "Flytown" gag offered by all minstrel and variety companies touching here, is becoming monotonous.—J. Armstrong, with Jane Coombs, is recognized as the one who made so effective a Uriah Heep while here with George F. Rowe's Dickens' comb. J. Leslie Gossin was an old friend here while at the Atheneum under John Ellsler's management.—Mina Crolius, formerly Topsy in Gotthold's Uncle Tom co., appeared out of her element in Queen's Evidence comb.

CLEVELAND.

Oct. 26.—Opera House: The Saville English Opera co. in Pinafore, Bohemian Girl and Sorcerer during the week. The troupe is unusually strong, both in principals, chorus and orchestra. Attendance was very fair all week. Lawrence Barrett 27th, for one week in Yorick's Love, Hamlet, Ruy Blas, David Garrick, Richelieu and Julius Cæsar. Advance sale large, especially for Yorick's Love. Nov. 3 and week, Haverly's Chicago Church Choir Pinafore co.

Academy: Crowded houses have greeted Buffalo Bill 23d, 24th, 25th and matinee. Emerson's Megatherians 27th, for three nights and matinee. Prices of admission have been almost doubled.

Case Hall: Mrs. Scott-Siddons drew a large and fashionable audience 25th. Her selections were received with much favor. Carlotta Patti Nov. 5.

Theatre Comique: Arrivals 27th—Mullen and Magee, La Rue Family (3), Sherwood Sisters, Mary Rice, the Misses Clifford, "I. O." and Joe Redmond. Murray and Hedges comb. retained, and will produce a burlesque Pinafore.

Items: Messrs. F. C. Mosely, J. B. Curran and Charles Hawthorne, all former members of the Opera House stock, are with Mr. Barrett's co.—Prof. Zaulig's orchestra's rendition of the famous "Turkish Patrol" was the signal for a mighty encore.—It is whispered that the Saville Opera co. will again visit us late in the season. They will be welcome.—Den Thompson at the Academy soon.

ZANESVILLE.

Oct. 27.—Music Hall: Katie Putnam comb.—heavily billed—played to fair audiences and gave universal satisfaction in three performances, 24th and 25th inst. Miss Putnam is just recovering from an attack of malarial fever. Route: Mount Vernon, 27th and 28th; London, 29th and 30th; Richmond, Ind., 31st and Nov. 1; Lexington, Ky., 3d and 4th, after which they will be under the management, for a four weeks' engagement, of R. B. Marsh, manager Kentucky Circuit. Announcements: Frederick Paulding, lightly billed, appears at Music Hall 29th. Rial & Draper's Uncle Tom's Cabin comb., with full troupe of colored singers. Troupe heavily billed at Music Hall 31st and Nov. 1. Lawrence Barrett, the eminent tragedian, has telegraphed for dates, and the bill-posters have received the advertising matter. THE MIRROR is on sale Friday evening at Krob's news bazaar, and at Jenkins Bros.' News Agency, Main street.

LONDON.

Oct. 27.—Season opened 25th with Sprague's Georgia Minstrels to a big house. Music Hall has been frescoed, and Manager Park deserves credit for the taste displayed. A beautiful new act-drop has been added—by A. H. Griffith. Mr. Park was called before the curtain, and presented with a handsome basket of flowers by the members of the London press. Katie Putnam comes 29th and 30th. Thence Richmond, Ind., 31st and Nov. 1.; Lexington, Ky., 3d, for week. Fred Paulding and co. come 5th; Felix A. Vincent and his talented wife, Eva Vincent, come 10th, for three nights.

CHILLICOTHE.

Oct. 24.—Masonic Hall: Sprague's Georgia Minstrels (colored) entertained a fair-sized audience 23d, and gave great satisfaction. Clough's: Frederick Paulding, announced for Hamlet, changed his pieces and will appear on 27th in The Fool's Revenge. Rice Evangeline party 30th, with prospect of large house. Item: The New York Dramatic News is being cut by decent people in this city.

SPRINGFIELD.

Oct. 20.—Opera House: 22d, Jane Coombs in School for Scandal, to good house. Route: Rochester, N. Y., 27th, one week, closing the season. Sprague's Georgia Minstrels, 27th; Rice's Evangeline co., 29th; R. E. Miles' Juvenile Pinafore co., 30th.

NEWARK.

Oct. 25.—Theatricals dull for the past week. Sprague's Georgia Minstrels 24th, to fair business. Route ahead: Tiffin 31st, Findlay Nov. 1, Fremont 3d, Sandusky 4th. 29th, Chas. L. Davis in Alvin Joslin; 30th, Frederick Paulding.

AKRON.

Oct. 27.—Fred Paulding in Fool's Revenge to small audience Tuesday; performance creditable; support fair. This week we have Buffalo Bill, Emerson's Megatherian Minstrels and Den Thompson. Item: The demand for THE MIRROR is increasing.

SANDUSKY.

Oct. 26.—Buffalo Bill in Knight of the Plains, 22d; immense house, standing room only the rule. Nothing booked this week.

CADIZ.

Oct. 25.—Rial & Draper's Uncle Tom's Cabin co.; Zanesville, 31st and Nov. 1.

CHICAGO.

Oct. 26.—McVicker's: The first week of the Strakosch season of Italian Opera has been fairly successful in a financial way. Mlle. La Blanche (Blanche Davenport) made a most favorable impression. Her voice is very pure and sweet, and she possesses good acting ability. The chorus is weak. Faust, Mignon, Trovatore, Aida, Lucia and Traviata have been given. Week of 27th, Martha, Norma, Mignon, Rigoletto, Faust, Lucia and Aida.

Haverly's: If Manager John Hickey would put a little more of what Len Grover calls "biff" into his advertising I think Uncle Dan'l would eventually press close upon the heels of that other renowned Yankee, Uncle Josh Whitcomb, in the race for popularity, which also means dollars. Macauley's Dan'l Bartlett is a most delightful personation, his irresistible geniality completely pervading all within sound of his kind voice and in sight of his simple, honest face. An evening spent in the company of Uncle Dan'l makes a man better. The support is good. J. N. Beers' Skinny Smith is marvelously made up, and acted to perfection. Mr. Beers is an excellent actor, and the fact will be better appreciated some day. Will S. Harkins, a pleasant actor, plays Sandy Mitchell very well. Minnie Maddern, a clever little lady, makes an irresistible Clip. She cannot sing, however. Annie Douglass, an old Chicago favorite, acts Mrs. McGlone admirably, and the rest of the co. sustain their parts in good style. Business fair. Macauley's route: Ottawa 27th, Joliet 28th, Bloomington 29th and 30th, Quincy 31st and Nov. 1. 27th, Haverly's Mastodons.

Hooley's: Fritz in Ireland was produced for the first time here this week. Joe Emmet, of course, is the entire show, and works off his variety business in as taking style as ever. He has one or two new songs, and several pretty effects, scenic and musical, are introduced into the play. The co. is capable. Tillie McHenry does not share the talent of her sister Nellie. William Carleton, James Rennie and Oliver Doud do well. Emmet remains next week. To-night (Sunday) Frank Howard's Opera co. are announced in The Bohemian Girl. Howard, who used to be bass with the Richings-Bernard troupe, plays Devilshoof. Nov. 1, Jacky Hooley's benefit. 3d, Criterion Comedy co.

Hamlin's: Fred Wren, the new comedian of the stock co., has been starred this week in a piece called On Time, which is a very poor medium for the display of Mr. Wren's abilities, or, indeed, the abilities of any one. I hope to see Wren to better advantage. Eliza O'Connor did not do well in the comedietta, A Day After the Wedding. L. R. Warwick is the latest secession from Hamlin's co. 27th, Master N. S. Wood in The Boy Detective, followed later by Nan the Newsboy. Nov. 2. Harry Webber in Nip and Tuck.

Olympic: Good houses have repaid Mitchell and Sprague this week for their untiring efforts to provide the best variety entertainment in the city. Of this week's bill the principal feature was the performance of the Valjean Brothers, jugglers and balancers, who are the best ever seen here. Mlle. Barretta, whose dancing indicates that she has been a coryphee in her time, does a neat song-and-dance. Her voice is good. Manchester and Jennings are funny, but their Colored Aristocrats is very stale. Sam Dearin extracts harmony from false teeth, parasols and other queer instruments. Carrie Lavarne is not displeasing, and Sam Bayles' Marionettes and shadow figures are well managed. Lillie Ellis is boisterous and unattractive. Jess and Wade, very young but clever Irish performers, Curry and Hall, acrobats, and the Japanese Satsuma complete the list. 27th, Watson and Ellis (who are still together) and Nellie Hadfield.

Academy: Charley Banks' amusing burlesque, Grant's Trip Around the World, has had a profitable second week. The remainder of the show is not to be commended. Houses large. 27th, S. C. France in Dead to the World; Little Mac, Jennie Engel and Charles Fostelle.

Lyceum: Sam Lucas in Uncle Tom past week to very poor business. 27th, Frank R. Pierce, a good old man actor, stars as Moneypenny in Boucicault's Long Strike.

Halsted Street: F. K. Wallace, a very bad actor, past week in Boucicault's Colleen Bawn. Fanny Wood, who is both sprightly and pretty, is a great favorite here. She appears, 27th, in The Child of Miner's Gulch, which is probably a garbled version of M'liss.

National: 27th, Lewis R. Warwick is the star playing Eliot Gray in Lester Wallack's Rosedale. Nov. 3, Hattie Morris appears in The Child Stealer. Miller's Hall: 27th, Lady Audley's Secret. Harry A. Ellis is stage manager here.

Items: Robert Grau, agent Criterion co., Joseph A. Gulick, manager Harry Webber, W. H. Strickland, the agent of the Mastodons, are in town.—Will Eaton's Triple Courtship will be played at Hooley's by the Criterion co.—Arthur G. Cambridge has returned to town.—Rev. Dr. Thomas North, of the busted Uncle Tom co., is acting as doorkeeper at the Halsted Street Opera House, managed by J. M. Nixon, North's late partner.—Lizzie McCall has left the stage, permanently.—Frank E. Kilbourne has succeeded Clark Hamlin as treasurer of Hamlin's Theatre. Frank is courteous and obliging, and is consequently the right man. Moreover, he has been long connected with the house.—The Florences in The Mighty Dollar at McVicker's, Nov. 8.—Mr. Howard Rogers, the scenic artist at McVicker's, is a good friend of THE MIRROR. Though his talented daughter, Genevieve, is traveling with the bogus J. Fubbins Wallack, Mr. Rogers has no sympathy with that mountebank. Mrs. Rogers, one of the best old women on the stage, and whose Frochard is quite as realistically repulsive as Marie Wilkins', does not act this season.

Indiana.

INDIANAPOLIS.

Oct. 25.—Opera House: The Oofty Gooft Under the Gaslight co. opened 20th, to a light house, and continued to play to the same during the week. Queen's Evidence, 29th, one week. Park Theatre: Mary Anderson 20th in Evadne, and closed the night following with Love's Sacrifice. The attendance was good, and the engagement proved remunerative. Miss Anderson is deserving of all the kind words that have been said of her. Haverly's Juvenile Pinafore 23d, to a good house. The entertainment was thoroughly amusing, and was generally voted a novel but pleasing performance. They remained three nights to improved audiences after the first. Crone's Garden: Connors and Cannon and Dollie Sharp. Wept of the Wish-ton-wish, with Anna Hathaway in the leading role, ended the performance. Items: One of Grandpa Filkins' actors, with the Juvenile Pinafore troupe, acted in an unprofessional manner the opening night. He so far forgot himself as to fall asleep during the performance. He was seen to "seek the seclusion," etc.

RICHMOND.

Oct. 26.—George C. Boniface, with C. L. Graves' Queen's Evidence comb., at Phillips' Opera House 25th, to a $41 house. Items: Billed, Rice's Evangeline 27th, Big Four Minstrels 28th, Charles L. Davis as Alvin Joslyn 31st and Nov. 1, and Kate Putnam 31st and Nov. 1.

LAFAYETTE.

Oct. 25.—John McCullough as Virginius to $413 house; Fred Warde as Icilius. Route: 27th, Cincinnati, for one week, at Grand Opera House; Nov. 4, Chillicothe; 5th, Zanesville; 6th, 7th and 8th, Columbus; 10th, Cleveland, for one week.

FORT WAYNE.

Oct. 26.—Academy of Music: Nothing past week. Olympic: Sid C. France in Marked for Life and Dead to the World all last week.

Kentucky.

LOUISVILLE.

Oct. 25.—Macauley's: Large and enthusiastic audiences have greeted the Bowers-Thompson comb. during the past week. The following plays were given: Hunchback, Court and Stage, Mephistopheles in Petticoats, Merchant of Venice, Day After the Wedding, Lady Jane Grey, and Love's Sacrifice. Thursday evening Mr. Schmidt, a native of this city, who is a member of the co., received a benefit. He appeared as Shylock, and acquitted himself creditably. Week's business has been more remunerative than that of any legitimate troupe that has visited this city for years. 27th, Haverly's Juvenile Pinafore co.; Nov. 3, Collier's Banker's Daughter comb.

Metropolitan: Helen Coleman and Frank Wyncoop in drama, True Blue, came the 20th for a week, but owing to the utter worthlessness of both the play and stars, their services were dispensed with after Wednesday night, and Ten Nights in a Bar-Room was given by the stock. 27th, E. T. Stetson in drama, Kentuck.

Knickerbocker: Business still continues large. The Austins, Ari Hulston, Georgie Livingstone, the La Rue Family, McGill and Ryland, the Kayes, and Nick Hughes. 27th, the Martinettis, J. W. McAndrews, Belle Gabriel, Joe McBride, Louise DeLouisi, Infant Lotti, Blanche Stetson, Chas. Redman, and Georgia Blake. Charles E. Montrosellian and the Austins are re-engaged.

Items: Carlotta Patti at Library Hall Nov. 12.—Minnie Cummings left the 23d for New York.—Edward Arnott left during past week for Cincinnati.—Deal and Mack, two song-and-dance men, who opened at the Knickerbocker on the 20th, were discharged after the first night for incompetency.—Joe Gulick left Cole's Circus party here to go in advance of Harry Weber, who is starring in his drama, Nip and Tuck, opening in Chicago Nov. 3.—Edward Beaufort, professionally known as Edward Arnott, was married in this city 18th to Minnie Morgan, a Kentucky belle.—El Nino Eddie spent Sunday, the 19th, in the city.—Frailey's Garden Theatre of Jeffersonville, Ind., which was destroyed by fire a few weeks ago, is being rebuilt and will open Nov. 10.—Kate Fisher opens at the Metropolitan, Nov. 10, as Mazeppa.—The sale of THE MIRROR is rapidly on the increase in this city, and is gaining friends daily.—Lady Jane Grey was given its first representation on any stage, in this city Oct. 24, by the Bowers-Thompson comb., with the following cast:

Lady Jane Grey	Charlotte Thompson
Mary Tudor	Mrs. D. P. Bowers
Guilford Dudley	E. F. Thorne
John Dudley	J. C. McCollum
Earl of Arundel	W. H. Power
Fairfax	W. S. Schmidt
Duke of Suffolk	R. G. Wilson
Cornelius Agrippa	J. F. Ward
King Edward VI	J. H. Wooderson
High Chancellor	W. H. Norman

OWENSBORO.

Oct 24.—Nothing this week. Huntley's Dramatic comb. booked for Dec. 29, 30, 31 and Jan. 1.

West Virginia.

WHEELING.

Oct. 25.—Opera House: The Remenyi Concerts drew very small houses. Charles L. Davis comb. 27th and 28th.

Tennessee.

NASHVILLE.

Oct. 26.—Grand Opera House: The Edwards co. 20th and 21st in Pink Dominos and Ticket-of-Leave Man. The co. disbanded 23d, and will shortly return to New York. Ada Gray and co. opened 22d, four nights and matinee, playing to poor business. The Bowers-Thompson comb. open to-morrow for three nights and matinee; Dickie Lingard co. come 30th, 31st and Nov. 1; Ford's Juvenile co. Nov. 5, four nights. McKee Rankin and co. open to-morrow for a two nights' engagement at Masonic Theatre.

CHATTANOOGA.

Oct. 25.—The Rankins in The Danites 29th; Cole's Circus, Nov. 1.

Missouri.

ST. LOUIS.

Oct. 25.—Pope's: The Grau troupe during week in Fatimitza, to large houses. Two of the scenes, from the brush of Mr. Halley, were very fine. Alice Hosmer, as Lydia, Blanche Corelli, as Vladimir and Henri Laurent, as Julian, were excellent, and the balance of the cast good throughout. To-night Cadets. Next week the Richmond-Von Boyle co. will appear in Our Candidate.

Grand Opera House: The Rankins in Danites to fair business. The setting of the play was handsome. Sheridan made a first-class Parson, and the cast was generally good. Gotthold's Octoroon comb. Monday.

Olympic Theatre: Den Thompson in Joshua Whitcomb to big business. The support was good, and Master Martinetti and Miss Wilson were excellent as Roundy and Tot. 27th, Robson and Crane open in Our Bachelors; only two representations of The Comedy of Errors will be given.

Splinters: Mrs. Edwina Dean Lowe, a well-known St. Louis amateur, had a testimonial benefit at Mercantile Library Hall the 24th. Attendance good.—On Monday evening last Alice Hosmer, while coming on the scene in the sleigh in the first act of Fatnitza, was thrown from the vehicle, but not hurt. She instantly made her appearance on the stage apparently not the least perturbed.—The Haverly Juvenile Pinafore returns to Pope's Nov. 3. Their former engagement was a high success.—Clara Bilden will return to Europe to study. She made a successful debut here under Ben DeBar's management.—Wednesday matinees are getting popular in St. Louis; they will be held at both Pope's and the Grand Opera House next week.—At the Olympic, Nov. 5, Haverly's Mastodon Minstrels will appear.—Nov. 10, Emerson Megatherians at Pope's.—Nov. 3, the wizard Herrmann at Grand Opera House.—The Theatre Comique is at present giving one of the most complete and satisfactory variety shows ever seen in St. Louis.—Manager Smith is showing great capability, and, in conjunction with Manager Mitchell of the Chicago Olympic, manages to keep a good supply of variety talent before the public.—John J. Collins is now the dramatic critic of the Globe Democrat.—Bob Harrison, a favorite Philadelphia negro comedian, is with the Richmond-Von Boyle comb.

HANNIBAL.

Oct. 26.—Gotthold's Octoroon comb. played at Mozart Hall to fair house. Route: Quincy, Ill., 27th and 28th. J. H. Wallack's Star comb. revisits us on 27th, playing A Scrap of Paper. Will do a big biz.

South Carolina.

GREENVILLE.

Oct. 25.—The Norcross Fifth Avenue Opera co. has just closed a week of good business at the Opera House. Pinafore and Trial by Jury constituted the attraction, and being Fair week was witnessed by many of our country cousins. A change has taken place in the management, Mr. Norcross selling out his interest in the co. and leasing the Opera House for the balance of the season. The company will continue under the management of S. P. Norman and J. A Bayles, and, after playing a short Southern tour, will return here en route North. Len Grover's Boarding-House party opened to good house at the Academy of Music, Tuesday evening of Fair week, but were favored with a slim attendance on the following evening in Caste. The tide set in in favor of the Opera House, which maintained its supremacy throughout the week.

COLUMBIA.

Oct. 23.—Oliver Doud Byron Oct. 30 and 31; will return for Fair week, beginning Nov. 10.

Louisiana.

NEW ORLEANS.

Oct. 25.—The engagement of Mahn's Opera co. at Bidwell's Academy of Music closes to-night, to the great relief of everybody concerned, as it has neither been an artistic nor a financial success. The Chimes of Normandy was produced for the last three nights. Our citizens have been satiated with this kind of music, and will be glad to return to the drama. To-morrow night, 26th, John A. Stevens, with his dramatic co., commences an engagement of one week at the Academy, producing his own drama, Unknown. Same evening, Haverly's Georgia Minstrels open the old St. Charles Theatre, for one week. Both of these attractions are good and will draw fine houses. McKee Rankin commences an engagement of one week at the Academy Nov. 2. Nothing at the St. Charles. Grover's Boarding-House co. open the Varieties Theatre Nov. 2. Manager Hall of this theatre has rechristened it the Grand Opera House. This gives us two Opera Houses in New Orleans, which must cause some confusion, as it has already caused much dissatisfaction among our French citizens, whose theatre has been called the Opera House for many years. At last the Galveston quarantine is raised—not in time, however, for Mahn's Opera co., who had made another route. The Georgia Minstrels will be the first co. from New Orleans into Texas. They will reap a rich harvest. No further developments about the Strakosch subscription opera scheme at the original Opera House. I don't think our citizens will take to it kindly. It is said that Maurice Grau will try the subscription dodge also, for his French opera-bouffers at Hall's Opera House.

Georgia.

ATLANTA.

Oct. 26.—Barlow, Wilson, Primrose and West's Minstrels played here last week, to very good business. They gave an excellent performance. Played one night at Concordia Hall, as the Opera House that night was occupied. Ford's Juvenile Pinafore co. are billed here for the 28th, 29th and 30th inst. in Fatinitza and Pinafore. Cole's circus billed for Nov. 3. Huntley Dramatic co. appear at De Give's 27th in Peril. The Kate Hague Concert co. will visit our city soon.

SAVANNAH.

Oct. 25.—Grover's Boarding-House co. 22d and 23d, to very poor business. Adah Richmond is billed for 27th, 28th and 29th. Barlow, Wilson, Primrose & West Nov. 1. O. D. Byron comb. Nov. 3, 4 and 5. John A. Stevens returns Nov. 12. Mr. and Mrs. Florence 17th, 18th and 19th. Frayne-Tiffany comb. Nov. 20 and 21. Mme. Rentz's Minstrels Nov. 27 and 28, and the Rankins Nov. 29.

ROME.

Oct. 24.—Huntley's Dramatic co. 22d, 23d and 24th, to good business; McKee Rankin 30th, and Ford's Juvenile co. 31st; Cole's Circus Nov. 3. The theatrical season thus far has been the best ever known here.

Maryland.

BALTIMORE.

Oct. 27.—Holliday: Collier's Banker's Daughter comb. to large houses; excellent performance. Louis James, Charles Walcott Harold Fosberg, Gustavus Levick, and Mrs. Charles Walcott deserve especial praise. This week, John P. Smith's Tourists; Nov. 3, the Florences in Mighty Dollar.

Ford's: Gus Williams in Our German Senator. Mr. Williams was suffering from rheumatism while here, and was compelled to cut short his engagement. Business has

been fair. This week the Tracy Titus Opera co. in Buttons.

Central: Kate Castleton's Female Minstrels, G. W. Langdon in Foiled and Wrestling Joe, and a variety entertainment, to excellent business. This week, Mlle. Lucille's Burlesque troupe in The Little Duchess, Prof. H. J. Campbell, the Grinnells, Blanche Austin, Fletcher and Lynch, the Ross Sisters, and G. C. Charles in The Skeleton Hand.

Front: Hernandez Foster in Jack Harkaway Afloat and Ashore; also variety. This week, Ben and Nellie Cotton and Little Idalene in Faithful Bob; the Kernells, Kitty O'Neil, Courtland Sisters, Prof. John Till, Senator Frank Bell and others.

Item: Joseffy, the pianist, assisted by Blumenberg, violoncellist, appears in one concert at the Academy Nov. 3.

New York.

BROOKLYN.

Haverly's: Gorman and Meade's Amateur Pinafore co. opened on Monday evening, to fair house. Nothing on the part of the management has been spared to make the worn-out opera attractive, and they have succeeded in their efforts. This piece will be continued the rest of the week. Engaged, by Park Theatre co. of New York, next week. The Tourists, under management of John P. Smith, will then follow. Despite the great attraction at the Park, the Florences at this theatre last week played to good business.

Park: Maggie Mitchell has many admirers in Brooklyn, and she always plays to good business. Monday evening she opened to a large house. The play presented was Lorle, and this was its first production in this city. It is devoid of plot, and merely founded on a dream, or what might have occurred, yet interest is not in the least lacking, for there is such a homeliness, such a beautiful, sublime picture of true innocence and virtue, that we live in the atmosphere of the ideal, our hearts are touched, and the electric current of heartfelt sympathy binds us to the performers, and we exist in the scenes before us. Maggie Mitchell's appearance leads us to reflection, and as we look down the vista of the past, what a long train of thought does her presence produce. How marvelous is her hold upon the public through all these years? In our youth we remember her as the sprightly, vivacious "little Maggie," full of levity, yet withal pathetic, and although the work of time is apparent, still in our advanced years we behold her freshness with wonder, and experience that she has lost none of her magnetism. In the dying scene of the dream on Monday evening, so truly pictured and colored was her performance that many of the audience were visibly affected to tears. We pay this passing tribute to one of the best and most popular actresses that ever adorned the American stage. Lorle will be continued till Friday evening, when it will give place to Fanchon. Max Maretzek's English Opera co. in Sleepy Hollow, Pinafore, Trovatore, and Bohemian Girl next week.

Academy of Music: Joseffy Concert 28th; Mapleson troupe in La Traviata 30th.

Volks: The programme at this theatre this week consists of many novelties and embraces many favorites of this city. It starts off with Delehanty and Hengler in neat song-and-dances; the superior favorites, John F. Sheridan and Alecia Jourdan; E. D. Gooding, R. M., Edwin, and Little Dick of the Carrolls in their sketch of the McFaddens, which is humorous, sometimes funny, if the performers only knew when the audience had enough; Herbert Brothers, gymnasts; Lizzie Conway, soubrette; Raymond and Murphy in Irish songs and dances; Susie Reeves, who will make her debut as a songstress; A. C. Moreland, Ada Forrest in serio-comic songs. We sum up the people with Hugh Fay and Billy Barry, as it is fitting, for it is of them the poet wrote: "One is short, the other tall," so there's the long and short of it. The performance concludes with the first production of the local absurdity, by Ed Harrigan of Harrigan and Hart, New York, entitled The Coroner's Jury, which is witty, and up to that gentleman's former productions.

Olympic: The Six Degrees of Crime is being played at this house this week, with Frederick Alexander as Julio Dormilly, and O. B. Collins as Michael, the black parson. The Magic Trumpet is continued this week, with Fanny Herring as the Clown, and J. V. Arlington as Mons. Papilotte. Next week, W. H. Langdon and P. M. Allison in Foiled and Wrestling Joe.

Items: E. D. Gooding has returned to Brooklyn and replaced A. C. Moreland as director of amusements. Mr. Moreland still remains and participates in the performance.—J. H. Haverly, Hart Jackson and a few friends occupied a box at Haverly's last Saturday evening, witnessing the performance of The Mighty Dollar by the Florences. We also noticed H. C. Bunner, editor of Puck.—Billy Barry still insists that the scene painted on the act-drop at Haverly's is not what the papers represented it to be—the Marriage of Hercules and Hebes. He persistently maintains that Hercules is handing Hebes a few dollars, that she might buy herself a wrapper and the imps some clothes.—Six days a dizzy female show, and the seventh a gospel meeting. These are the strongly contrasting attractions at the Court Square.—The climax of Pinafore has been reached. It is now sung in the public schools.—The exact amount of the receipts of Miss Neilson's engagement at Col. Sinn's last week was $5,825.—A new comedy, entitled My Son-in-Law, by Leonard Grover, author of Our Boarding-House, has been accepted by Col. Sinn, and will be presented at his theatre during the season.

BUFFALO.

Oct. 27.—Academy: Those of our amusement-loving people who are always to be seen in attendance upon the performance of really first-class artists, enjoyed a rare treat during last week. Lawrence Barrett, always a favorite in Buffalo, never pleased large and critical audiences here better. The original programme as advertised for the week was changed somewhat, Yorick's Love being substituted for Julius Cæsar Thursday evening, and Ruy Blas and David Garrick for Richard III. Saturday evening. The co. is by far the best that have been seen on our boards in a long time. Every one is an artist and all are well up in their respective parts. The Rentz-Santley Novelty co. opened here Monday evening for three nights and a matinee to good house, both up and down stairs, particularly the former. The troupe is a good one, and the entertainment given first-class. Lew Benedict, while undoubtedly one of the best minstrels traveling, fails to elicit much enthusiasm in this city; his recent unwarranted prosecution of Neil Byrant has done him no good evidently with the public of Buffalo. Following this comb. we are to have Haverly's Church Choir Pinafore for the balance of the week. Although Buffalo has been Pinafored without mercy, there is an evident desire to see Haverly's co. As the lovers of first-class amusements know that anything that bears the stamp of J. H. Haverly is deserving of first-class patronage, his co. is assured of a warm welcome. His enterprising agent, C. E. Blanchett, has most judiciously and liberally advertised the coming co., and if any one in Buffalo does not know by this time that Haverly is coming, he or she is certainly unable to read. Carlotta Patti will no doubt have a large audience here Saturday night.

Shelby's Adelphi: Good houses were in order last week at this popular place of amusement, and for this week the manager presents a very strong bill. Cool Burgess, the well-known comedian, heads the list, with Manchester and Jennings, Albert Duncan, James Hearne, Master Coco, Joyce Martelle, Stuart Sisters, De Voy Sisters and La Petite Julia.

ALBANY.

Oct. 28.—Leland Opera House: Fanny Davenport played Rosalind in As You Like It, Pique, Divorce and Cymbeline, 20th, 21st and 22d. She was very successful in her portrayal of Rosalind and Imogen. Mr. Collier was a fine Jachimo, Edwin Price a rather robust Orlando, and the balance of the co. so-so. Business very good. The latter half of the week was occupied by a young German lady who has been getting some extravagant notices in the Western papers. Miss Lina Tettenborn is a clever girl, but is burdened with two of the worst plays on the stage—Tina and Gretchen. Mose Fiske (a good comedian) and a bad co. support her. Business very bad. Clinton Hall's Strategists open 27th. Items: Patti in concert at Martin Hall 27th.—The Evening Times calls Emma Abbott "the darling queen of song." O George!

TROY.

Oct. 27.—Griswold Opera House: 21st, the Park Thearre co. of New York presented Engaged to a very large audience; 24th and 25th, the Gorman Church Choir co. appeared in Pinafore to fair business. The following are billed to appear: 27th, W. S. Higgins in The Tramps; 29th and 30th, Lina Tettenborn in Tina the Milk Vender; 31st and Nov. 1, Mrs. G. C. Howard in Uncle Tom's Cabin. Rand's Opera House: 20th and 21st, Scanlon and Cronin in O'Neil, to very poor business; 28th, Carlotta Patti in operatic concert, under the auspices of the Fisk Bros.; 31st and Nov. 1, the Salsbury Troubadours. Grand Central Theatre: New comers—Favor and Shields, Charles Waterfield and Lou Edwards. Ada Lynwood remains a second week.

WILLIAMSBURG.

Oct. 27.—Novelty: Salsbury's Troubadours appeared last week in a satire comedy, entitled The Sanguinary Chasm, and The Brook, to good business. Monday, Tuesday and Wednesday, Rice's Surprise Party in Horrors; Thursday, Friday and Saturday matinee, Revels will be given; Saturday night, a programme of rare attraction. This company has some of the handsomest printing that I have seen in some time. Next week, Pinafore by the New York Church Choir co. Berry's Broadway: A minstrel scene, and Leonora; or, Trapped at Last, continued last week to fair business. The Brennan comb. this week. Nov. 3, a burlesque on Pinafore.

UTICA.

Oct. 27.—Opera House: Abbey's Park Theatre co. in Engaged, 24th, to fair house. Syracuse, 27th, week. Nov. 3 and 4, Ford & Zimmerman's Pinafore co.; 7th, Jane Coombs. City Opera House: Nov. 1, W. S. Higgins and New York co. of "Tramps" hold the boards; poorly billed. Fatinitza underlined for Nov. 20. National: Has been entirely refitted during Summer, and opens its doors for patronage this evening, under management of Charles E. Henry, with the following: Charles Frey and Florence Marshall, Alice Murray, Kitty Gardiner, Joe Cramer, Maggie Christie, Sage Richardson and John A. Toole.

ROCHESTER.

Oct. 27.—During past week Pinafore has reigned supreme. At the Grand Opera House Lehnen's Juvenile Opera did it up to fair business for the entire week, while at the Academy the Rochester Amateur club did all they could in two evenings and a matinee. The present week at the Grand will be filled by Haverly's Church Choir co., three nights; and Jane Coombs three nights, followed next week by Mme. Rentz's Minstrels and Lady Orchestra, 3d and 4th. At the Academy Remenyi gives one concert 27th, Arnold Bros.' Minstrels 28th and 29th, the Majeronis 30th, 31st and Nov. 1.

HORNELLSVILLE.

Oct. 27.—Shattuck Opera House: Oct. 20, Lina Tettenborn Comedy co., to fair audience. Booked: Quaker City co., Mme. Rentz's Female Minstrels, Kate Thayer Concert co., Nip and Tuck comb., Widow Bedott comb., Haverly's United Mastodon Minstrels, and Mary Anderson. Nothing billed.

ONEIDA.

Oct. 27.—Conroy Opera House: For two nights, 27th and 28th, Adelina Gasparini with Hearts and Dollars comb. Nov. 3 Frayne comb. Devereaux Opera House: 23d, the Keyes Novelty troupe, to small houses. Show fair. Nothing new.

ELMIRA.

Oct. 25.—Opera House: Lina Tettenborn came 21st in Tina, to $82 house. The entertainment was not first-class, and Miss Tetteaborn had better shelve Tina at once. Kate Thayer Concert co. coming Nov. 23.

BINGHAMTON.

Oct. 27.—Nothing doing at present. The following appear under the auspices of the Library Association: Kate Thayer Concert co., Nov. 11, Miniature Opera co., no date.

OSWEGO.

Oct. 27.—Engaged by the New York Park Theatre co. 25th, to fair house. They gave unbounded satisfaction. F. C. Bangs Nov. 12.

AUBURN.

Oct. 27.—Opera House; 28th, Mme. Rentz's Minstrels. Academy: 30th, Lehnen's Juveniles.

New Jersey.

NEWARK.

Oct. 25.—Opera House: 22d, and balance of the week, Clinton Hall's Strategists. The piece was written by Dr. T. H. Sayre of 814 Sixth avenue, New York. The houses were not large at any performance, but the audiences seemed delighted. The co. consists of Clinton Hall, T. J. Hinds, Sol Smith, John F. Herne, W. A. Rouse, Sam E. Ryan, L. F. Howard, Ada Monk, Mrs. Sol Smith, and Lizzie Newell. Hence to Albany, N. Y. 30th, 31st and Nov. 1, Fay Sisters; 3d, 4th and 5th, Galley Slave. Grand Opera House: The Rice Surprise Party played Horrors 24th, and Babes in the Wood 25th, matinee and evening, to only fair business. Hence to Williamsburg, 27th. 29th, Helen Potter and Swiss Lady Quartette. Waldman's: Minnie Gough, Prof. William Pillare, the Tudors, E. C. Dunbar, Mlle. Georgia, La Petite Lillie, and Bertha Eschert. Mlle. Marie Zoe in French Spy.

JERSEY CITY.

Oct. 28.—Academy of Music: My Partner comb. closed Saturday night with the record of a very good week's business. Last night Max Maretzek's English Opera co. opened in Pinafore, to a fair house. The piece was well sung but badly acted, the Deadeye being incompetent, the Rackstraw not up in his lines, and the Admiral prone to "guy." Better work is expected Wednesday and Thursday nights, when Sleepy Hollow and Trovatore will be produced. Opera House: Keeneye the Ranger. Items: Mr. Gouge has made dates with Nat Goodwin and Fanny Davenport since last week. Nov. 3, The Galley Slave, with Maude Granger in the cast.—Minnie Palmer was not a success as Buttercup.—Thomas F. Shea, the Academy's gallant business manager, has already won the hearts of many of our belles. Beware the beaux.

PATERSON.

Oct. 27.—Topham and Trimble's Comiques, 20th and 21st, to moderate business; show good. Rice's Surprise Party in Horrors, 23d, to small house on account of prices. The Bergers are booked for 3d and 4th; Bartley Campbell's Galley Slave coming; date not yet fixed.

Pennsylvania.

PHILADELPHIA.

Oct. 28.—Walnut: Miss Neilson opened for two weeks at the Walnut on Monday, appearing as Juliet. There was the usual Philadelphia first-night attendance, and the fair Adelaide was warmly received. The Romeo (Compton) captured the city of Penn, and Atkins Lawrence must look to his laurels. The star will draw upon Shakespeare's comedies the entire week. 10th, the Rice Surprise Party.

Broad: Booth is drawing fairly. 10th, N. Y. Madison Square co.

Chestnut: The Romance of a Poor Young Man was succeeded Monday by An Unequal Match. The parts were well rendered by the stock. In preparation, Cuba.

Arch: Bangs in Dan'l Druce Monday—two weeks. The play has heretofore drawn well in this city. The Arch was closed last week owing to Maretzek breaking his engagement. 10th, Maggie Mitchell.

Park: Lotta's third week opened with La Cigale. The engagement has thus far proved a financial success.

North: Three nights of this week Fra Diavolo, when the house will be closed to prepare for the comic opera, F. L. G., for Nov. 3.

Academy: The eleventh season of Pugh's Star Course entertainments was inaugurated 20th by Carlotta Patti and her following, to an immense audience. The second entertainment took place 23d, when Cary and the Boston Quintette Club appeared. 30th, Potter's Pleiades, with Anna Berger, Felix Regamy, and the Swedish Ladies' Quartette.

New National: L'Assommoir has drawn fairly well, and will be repeated first three nights of this week. Two Orphans balance of week. Company very strong. Nov. 3, Frayne-Tiffany comb.

Wood's Museum: Opens to-morrow (29th) with Uncle Tom. Company engaged: Sam Hemple, J. W. Carver, B. F. Horning, J. W. White, Alex. Fisher, Mrs. Johns, Miss Williams, Grace Long, Eva Baker, and a few others.

Items: Carncross' burlesque Pinafore is doing well at the Eleventh Street.—The Black Crook closed at the Walnut 25th.—The your-money-or-your-life drama is raising the roof at the Standard, where, on Saturday night next, and every Saturday night thereafter, thirty suits of clothes will be distributed.—The receipts at the Park for the three weeks' engagement of the Union Square co. were nearly $12,000.—Helen Houghton, the actress, was married 21st to a Mr. Lauer of this city.—The Greppo of The Black Crook at the Walnut, J. P. Maylm, has been engaged for the Chestnut.—Last week the Cynthia Quartette obtained judgment against W. J. Gilmore, of the Grand Central Theatre, for one week's salary.—On dit, that Miss Florence Davenport is engaged to Mr. Harold Tiers, a non-professional, of this city.—D'Oyley Carte writes Ford & Zimmerman that he is coming shortly with Arthur Sullivan and a full-rigged opera co.—The variety theatres are all doing well.

PITTSBURG.

Oct. 27.—Opera House: Emerson's Megatherians during past week to large business. The entertainment gave good satisfaction. This week, Collier's Banker's Daughter comb. Nov. 3, Robson and Crane; 10th, Criterion Comedy co. Library Hall: Nov. 7 and 8, Carlotta Patti Concert co.; 18th, Kate Thayer Concert co. Williams Academy: Owing to the strong counter-attractions, business fell off slightly during past week. Co. during present week: George France and comb., Clark and Edwards, Elise Kruger, Lou Vavasour, Bernard McCreedie, Allie Dayton, the Eccentric Four, Perry, Magrew, Curdy and Hughes, Charles A. Gardner, Carrie Lewis, Harry Shay and Jerome Stansill. Nov. 3, Mme. Rentz's Female Minstrels. Trimble's: Business fair. Leonzo Bros., Fields and Mason, Martell Bros., John F. Storre, Foreman and Butler, May and Mike O'Brien, Malmburg Sisters, Viola Morris, Rosa Blair, John H. Fitzpatrick, Samuel F. Benard, Charles McDonald, and V. B. Myers. Items: The Oxford Varieties (free) was destroyed by fire 23d.—Prof. William Guenther received from Germany a twelve-keyed boxwood flute. He will use the same in the play of The Magic Flute, in which he will soon make his professional debut.—Rankin's Minstrels at Liberty Hall to-night.—Buffalo Bill at Lyceum Nov. 5 and 6.

EASTON.

Oct. 26.—The only events of the past week were John Denier's presentation of Humpty Dumpty on the 20th, and a suspiciously mongrel comb., claiming to hail from the Fifth Avenue Theatre, in East Lynne on the 21st. As neither performance is entitled to praise, charity would suggest that we say nothing of them. During the next week we expect to enjoy the pleasure of seeing Maffit and Bartholomew (27th), and to try the doubtful experiment of attending a private theatrical performance (30th) in aid of the Easton Relief Society.

LANCASTER.

Oct. 26.—Maffitt and Bartholomew's Pantomime co. gave a fair show to a good house 22d. A. P. Burbank, recitationist, managed by Barr of this city, on the 24th, to a small but select audience. The Frayne-Tiffany co. Nov. 1 in Si Slocum. Tennessee Cabin Singers 28th; Nov. 1, R. J. Burdette; 14th, Tony Denier; 21st, Maggie Mitchell; 22d, Haverly's Church Choir co.; 25th, Sprague's Georgia Minstrels; 26th, Redpath's Pleiades.

WILLIAMSPORT.

Oct. 27.—Academy of Music: 22d, Mendelssohn Quintette Club, to not large but very select audience. The concert, it is needless to say, was of the finest character, calling forth repeated applause and encores. Saturday, 25th, Hi Henry's Minstrels, to a large house.

ERIE.

Oct. 28.—Park Opera House: Wilkinsons in Uncle Tom 27th, to crowded houses at reduced prices; the Rentz-Santley Burlesque co., 31st; Den Thompson, Nov. 1; Rice Evangeline co., 8th.

WILKESBARRE.

Oct. 24.—18th, Clark's Fifth Avenue co. in East Lynne, to a $210 house—the poorest show on the road; 23d, F. C. Bangs as Dan'l Druce, to good business.

POTTSVILLE.

Oct. 25.—Academy of Music: 20th, F. C. Bangs in Dan'l Druce, to fair but appreciative audience.

MAHANOY CITY.

Oct. 25.—Nothing billed here at present.

DANVILLE.

Oct. 27.—Maffitt & Bartholomew Pantomime troupe are extensively billed for 31st. Nothing further booked.

Connecticut.

HARTFORD.

Oct. 27.—Roberts' Opera House: Monday, 20th, Maggie Mitchell in Fanchon to a medium house, but far short of what she formerly drew in this place when properly managed. Wednesday, matinee and evening, Gorman's Church Choir Pinafore to fair business only, the two performances not reaching the receipts of an evening a few weeks ago. Thursday, Mrs. Chanfrau was billed for a matinee, but the attendance was too small to warrant a performance. In the evening F. S. Chanfrau played Kit to a good house. Friday, Fanny Davenport and co. gave a fine rendering of Cymbeline to a very select though not a crowded audience. It was, on the whole, one of the best renderings of a Shakesperean play we have ever seen in Hartford, and pleased every one who saw it. This week we open with Big Blunders by the clerical clown of Brooklyn, and Hartford will have a chance to compare him with Grimaldi Adams, who appears on Thursday with Tony Denier's Humpty Dumpty co. Tuesday evening, Joe Jefferson in Rip Vnn Winkle. Wednesday, Uncle Tom's Cabin, with Mr. and Mrs. G. C. Howard in the cast. Nothing very new in all of this week's amusements, though they may all draw well.

New National: Business first-rate, and performance good throughout, the Murphys and Campbell and Burke being the chief attractions. Every one was pleased to see the familiar phiz of T. F. Thomas of the Four Diamonds (Thomas, Watson, Callan and Haley) on the end the past week. He joins his party, opening at the London to-night. The other departures were: Campbell and Burke and Spray Arlington, to Boston; Mollie Nichols and Tom English, to Providence; the Murphys and Mann and Aubrey, to New York; Lizzie Daly, to Buffalo, where she joins the Mme. Rentz co. This week we have Haley and West, Tillie Antonio, Enid Hart and Fred Hallen, Moore and Lessinger, Charles H. King, and Lizzie Howard and others.

NEW HAVEN.

Oct. 27.—22d and 23d, Maggie Mitchell gave three performances to good houses. Fanny Davenport, two performances on 25th; matinee to small attendance, but a packed house in the evening, at which time Miss Davenport played Imogen in Shakespeare's Cymbeline. E. K. Collier carried off the honors of the supporting co. Opera House: Coming—28th, Salsbury Troubadours in The Brook; Rev. T. DeWitt Talmage lectures on Big Blunders 29th; 30th, the Boston Theatre co. is booked. Grand Opera House: 28th, Mrs. G. C. Howard plays Uncle Tom's Cabin, supported by Cool White as Uncle Tom; 31st, the English tragedian, Daniel Bandmann, and his wife, supported by their English co., will appear at the Grand Opera House. Nov. 1, Tony Denier's Humpty Dumpty co. is booked at the above place. Item: Clark Peck, theatrical manager in our city, has changed the name of his theatre from Music Hall to the Grand Opera House. Managers will please notice that the old Music Hall is a thing of the past.

WATERBURY.

Oct. 27.—City Hall: 24th, Maggie Mitchell in Fanchon to good business; 27th, Joe Jefferson in Rip Van Winkle; 28th, Potter's Pleiades; Nov. 3, Weathersby-Goodwin Froliques; 4th, Tony Denier's Pantomime; 5th, Boston Museum co. in The Crisis. Comique: Business is good. The co. this week are Billy and Maggie Ray, Lizzie Lanning, Byron and Wilson and Ed Heeney.

Rhode Island.

PROVIDENCE.

Oct. 27.—Opera House: Joe Murphy delighted large audiences last week with his companion plays, Kerry Gow and Shaun Rhue. Mr. Murphy has a fine company. Nov. 3, four nights of Murphy's Juvenile Pinafore.

Low's: The Revellers in Troubles, four nights of last week, to small business. 24th and 25th, Tony Denier's Humpty Dumpty troupe, to good business. He is certainly the best clown in the profession. 27th, for one week, the Madison Square Theatre co., with Steele Mackaye's new play, The Iron Will. Among the co. are Joseph Wheelock, C. W. Couldock, Thomas Whiffin, William Magney, Ed Coleman, Effie Ellsler, Gabrielle Du Sauld, Cecile Rush, Blanche Galton and others. Nov. 3, week, Daniel E. Bandmann, wife, and co. In a short time Aldrich and Parsloe will bring My Partner.

Comique: Arrivals for 27th: Frank Bush, Lottie Grant, Topack and Moore, Capitola Forrest, Laura Bennett, Mollie Nichols, Young Hercules, Tom English, and Carl Heyer. Business good.

NEWPORT.

Oct. 28.—Tony Denier's Humpty Dumpty troupe played to $300 27th, and gave excellent satisfaction. The Pantomime of Humpty Dumpty, although old, is always pleasing and laughable. 21st, the London English Opera co. appeared to a slim house, and gave up the ghost here, business being poor everywhere. Oct. 24, the Revellers to a fair audience. 28th, Kate Thayer Concert co.; Nov. 8, Joe Murphy in Kerry Gow. Frank Drew and J. C. Rennie joined the company here.

Massachusetts.

BOSTON.

Oct. 27.—Theatrical business in Boston was good everywhere save at the Globe last week. The admirable performance of The Crisis (James Albery's version of Les Fourchambault) afforded much pleasure to the patrons of the Museum, the acting of Charles Barron and Fanny Morant being the most notable. The Crisis will hold the boards until Monday, when Pippins will be presented, with George Wilson as Paidagogus, Sadie Martinot as Cupid, Rose Temple as Hippomenes, Haworth as King and J. H. Jones as Thraso.

The little Gaiety was well filled all last week by Tony Pastor's troupe, headed by the great Tony, whose popularity in Boston, by the way, would seem to be prodigious. To-night Scanlon and Cronin appeared in O'Neil. Joe Reynolds, who is "ahead," has worked the business up well, and as Scanlon and Cronin are favorites in this city, they should do well. I notice May Roberts and Clarence Leonard in the company. Next Monday Clinton Hall's Strategists appear.

The Park: Emma Abbott has scored a big hit in Boston, and has been playing to "standing-room only" every night. Paul and Virginia made the deepest impression, and will be repeated four nights this week. The troupe is a compact one, and although Miss Abbott came to Boston almost a stranger, she has won her way very rapidly into the good opinion of the public. On Saturday night The Chimes of Normandy was done to an overflowing house, with Stoddard as the Marquis, Castle as Robin More (first time), Zelda Seguin as Germaine, Marie Stone as Mignioltl and Ryse as Gaspard. On Saturday Miss Abbott has a benefit, when C. A. Guilmette will (for this occasion only) emerge from his retirement as a teacher of music, and sing the role of the Count in the Bohemian Girl. Miss Abbott will be the Arline. On Monday Sothern appears as Dundreary.

Globe: Bandmann and his company of emigrants and amateurs played a week's engagement here to poor business. Manager Stetson has improved the appearance of the house wonderfully by a complete renovation and redecoration. Narcisse was given on Monday, Tuesday, Wednesday and Thursday evenings, The Lady of Lyons on Wednesday afternoon, Hamlet on Friday, Camille Saturday afternoon, and The Merchant of Venice Saturday evening. Mrs. Bandmann did not appear as advertised, and her place was taken by Marie Prescott, who played Doris Quinault and Pauline very expressively. I have never witnessed a more painful representation than that of Camille on Saturday afternoon. It was pitchforked upon the stage without rehearsal; no member of the company knew his or her part, and the piece was cut terribly. Miss Prescott, who has risen from a bed of sickness, literally staggered through Camille, and the play terminated about the middle of the first act with a gasping call to "ring down the curtain." In the evening Bandmann played Shylock excellently, supported by Leona Moss as Portia. To-night, Auber's Crown Diamonds was sung by John Stetson's admirable opera company, of which Laura Schirmer, Charles R. Adams, Alfred Wilkie, Henry Peakes and Clara Poole are members. Monday next, The Black Crook.

Boston Theatre: The Ideal Pinafore co. did that opera to excellent houses down stairs and light galleries last week. On Thursday and Friday Fatinitza was substituted with the old cast. It was deliciously done. To-night (Monday) Aldrich and Parsloe opened in a crowded house in Bartley Campbell's My Partner. Aldrich is a big favorite in Boston. The piece will run two weeks—to good business I think. The cast is the same as in New York, except that Lizzie May Ulmer, a pretty and pleasing actress, plays Mary, and A. D. Billings Mr. Brandon. They are not up to the originals, Maude Granger and Harry Edwards. Geo. Ulmer plays Midgery, Josephine Laurens, Miss Pentland, and Harry Crisp, whom we all remember from the Museum, Ned Singleton.

Howard: Josh Hart has the variety field all to himself, and, therefore, has been reaping the harvest. He is giving an entertainment very like that which flourished at the Comique, New York, before Harrigan and Hart came upon the scene to revolutionize variety business. Business at the Howard has been genuinely good.

Items: Nard Almayne played Ophelia in Hamlet at the Globe Friday night.—French Flats is to be done at the Park.—Bandmann plays Claude Melnotte at the Dudley Street Opera House, Highlands, to-night.—A new entrance is to be constructed for the Museum.—Maurice Grau's company, Capoul, Paola-Marie and Angele, open at the Boston, 10th.—The Mirror is out-selling the News nearly two to one in this city at present.

SPRINGFIELD.

Oct. 27.—Gorman's Amateur Church Choir 20th and 21st, to fair business. Park Theatre co. in Engaged 22d, to fair house. This is one of the best troupes that has visited us for some time, and they are sure of a packed house should they come again. Fanny Davenport in Pique 23d, to large house. Mrs. F. S. Chanfrau in Parted matinee 25th, to fair house. Mr. Chanfrau in the evening in Kit, to large house. Coming: Joe Murphy in Kerry Gow 28th, Salsbury's Troubadours 29th; Mrs. G. C. Howard in Uncle Tom's Cabin 30th, Daniel Bandmann in Narcisse Nov. 1, Boston Museum co. in The Crisis 6th. The Boston Museum co. have also engaged the Opera House for Thanksgiving night, and will present Diplomacy.

SALEM.

Oct. 27.—Mechanic Hall: The Boston Theatre co. 20th, under Manager Moulton, played The Exiles. The promise of having it presented with the "Boston" scenery not being fulfilled, a large audience was disappointed. Genial Harry McGlenen was in charge of the co. Boston Museum co. in A Fool and His Money 28th, under John S. Moulton's management. John Stetson's Opera co. sang Crown Diamonds 23d, to very small house. John S. Moulton's Juvenile Pinafore co. have been forbidden to play in the State by the Society for the Prevention of Cruelty to Children. I understand, however, the co. will be run in neighboring States.

CONCORD.

Oct. 27.—Boston Theatre co. in The Exiles 23d, to good business. Kate Claxton, supported by C. A. Stevenson and her own company, 24th, in The Double Marriage. As Josephine Miss Claxton was a disappointment, her representation of the character being a repetition of the blind girl in The Two Orphans. Mr. Stevenson gave a fine portrait of the gallant French soldier, Dujardin. Manager Hobbs has booked Joseph Jefferson in Rip Van Winkle, the Boston Museum co. in A Fool and His Money, the Ideal Pinafore co., Salsbury's Troubadours and Buffalo Bill.

TAUNTON.

Oct. 27.—Tony Denier's troupe gave a good show the 20th inst., to the largest house this season, there being over 900 present. G. L. Jones & Co.'s Juvenile Uncle Tom comb. to a house of about fifty, the 23d. They disbanded the next day in New Bedford. F. S. Chanfrau is coming soon, but no positive date as yet. There is to be a grand musical festival here Nov. 13 and 14. There is a chorus of 250 voices, and the Germania Orchestra of Boston, all under the direction of Carl Zerrahn.

LOWELL.

Oct. 25.—Abbey's Park Theatre co. in Engaged 21st, to a large and fashionable

[CONTINUED ON SIXTH PAGE.]

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I have this day bought of Mr. E. A. Sothern, the sole right to play in the United States and Canadas, the comedy entitled
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NEW YORK, NOVEMBER 1, 1879.

Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—Hobbies.
WALLACK'S THEATRE—Contempt of Court.
GRAND OPERA HOUSE—Fanny Davenport.
CHICKERING HALL—Pinafore.
ABBEY'S PARK THEATRE—Sothern.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Pinafore.
DALY'S THEATRE—Wives.
FIFTH AVENUE THEATRE—Opera Bouffe.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
HOFELE'S THEATRE—Uncle Tom's Cabin.
THEATRE COMIQUE—Mulligan Chowder
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
TONY PASTOR'S—Variety.
VOLKS GARDEN—Variety.
NOVELTY (W'msburg)—Rice Surprise Party.
HAVERLY'S (Brooklyn)—Pinafore.

MIRROR LETTER-LIST.

Adrion, Rose	Gates, Low E.
Borst, W. H. & Co.	Hastings, Marie C.
Ackerman, Irene	Hamilton, James (2)
Belden, Clara	Henderson, R.
Barnard, Mollie	Joyce, Laura
Byron, Oliver Doud	Levanion, Florence
Burns, J. T.	McCullough, John (2)
Belgarde, Adele	Mitchell, Maggie
Boniface, Geo. C.	Murray, John
Cavendish, Ada	McDonough, J. E.
Cummings, Minnie L.	McKay, Andy (2)
Collier, J. W. (2)	Neilson, Adelaide
Chandos, Alice (2)	Norton, John W.
Congdon, Stella	Osborn, Rose
Church, Edw. A.	Oates, Alice
Dargon, Augusta	Prescott, Marie
Daly, Augustin (2)	Rutledge, J. P. (3)
Dobson, Frank	Rowe, Geo. Fawcett
Devere, Sam	Rogers, Genevieve
Ellis, Florence	Steele, John
Fox, Annie	Stevens, Chas.
Farrell, Minnie	Scott, Lester F.
Frayne, Frank I.	Schwab, Fred.
Florence, W. J.	Sessions, Edith K.
Freeth, Nina	Spies, Jacob, (2)
Frohman, G.	Sanger, Frank.
Fraser, John	Temple, Louise
Griffin, Hamilton (2)	Ulmer, Lizzie May
Gayler, Frank (2)	Vaque, Elsie
Gardner, Kitty	Vaughn, Effie
Gordon, Lou (2)	Waller, E. R.

THE TIDE COMES IN.

(THIRD INSTALMENT.)

INTRODUCTORY.

THE MIRROR told last week the causes which had led to the suspension of C. A. Byrne from the editorship of the Dramatic News. It had afforded in a previous number the reasons for that suspension. We propose telling this week something of the ownership of the News, and of the troubles which beset the gang which is now running it.

FIRST PHASE—THE REAL OWNER HEARD FROM.

On Friday morning last Laura E. Byrne, the owner of the Dramatic News, asked through her counsel, Mr. John D. Townsend, that an injunction be issued, restraining Josh Hart, A. H. Hummel and C. A. Byrne from doing anything to depreciate the value of her property, and that a receiver of its effects be appointed. The motion was made in the Superior Court before Judge Beach. It was granted and made returnable to-day. Papers were issued to Hart, Hummel and Byrne, compelling them to show cause why the temporary injunction should not be made permanent.

Almost simultaneously with the issuing of the injunction Hart and Byrne disappeared. Hart started post-haste for Boston (he is not "on the limits"). Byrne sought some better seclusion than Room 19, Hamilton House, afforded him on a memorable occasion. Mr. Hummel, however, was duly served.

MR. HECKLER'S LITTLE JOKE.

The person charged with the service of papers on Byrne repaired instinctive to the News office.

"Is Mr. Byrne in?" quoth he.

"No," quoth the "toff," "he is not. Who wants to see him?"

"I have some letters from Louisville which require his individual attention," quoth the paper-server; "I have also a keg of whiskey."

The allusion to whiskey, coming as it did from a Kentuckian, made a wonderful impression on the mind of Mr. Gus Heckler; so much so, in fact, that he felt emboldened to exclaim:

"I am Mr. Byrne. What do you want?"

"Mr. C. A. Byrne?" quoth the quasi-Kentuckian.

"Yes, C. A. Byrne," said Heckler, with visions of the blue grass fluid floating before his gaze.

"Then," quoth the man of law to the man of gall, "I have herewith some papers I wish to serve on you. Here is the copy—and here the original. I have no whiskey."

Mr. Heckler wilted at this confession. "I am not C. A. Byrne," he said; "you have served the wrong man!"

This was Mr. Heckler's little joke.

But the sequel was not so funny—for him. The personating of a wrong party in legal proceedings is contempt of court—as Mr. Heckler may have occasion to reflect upon hereafter. Thirty days in jail and a heavy fine (which his wife would have to pay) is the penalty for his piece of innocent frivolity.

LAURA BYRNE'S CLAIM.

The ground on which Laura Byrne claims to own the Dramatic News—and it is a good one in equity and a valid one in law—is this: C. A. Byrne some years since assigned to her all his right, title and interest in the property, to escape the judgment which Augustin Daly obtained against him for libel. Since that time Mrs. Byrne has never conveyed her interest to any one—hence holds it still. Hart and Hummel claim an interest by reason of an assignment said to have been made during the present month, but for which, as alleged, no consideration was given. An assignment made without consideration is of about as much value in law as a contract without signature. It is, in fact, altogether worthless. The fact that Hart and Byrne have shirked the papers is significant of the position they hold. The order is returnable to-day. If the parties are not found the time will be extended. We entertain no doubt that when the case comes into court, Mr. Townsend—than whom there is no shrewder lawyer in such a case at the bar—will carry the point for his client. Much which will then be said and proved it would be impolitic now to publish. But that the facts are known is sufficient, and that they will appear first in THE MIRROR is a matter of course.

SECOND PHASE—THE THREE R'S.

That Byrne is no longer editor of the News is undeniable; that he is still writing for it is a fact. Messrs. Howe, Hart and Hummel are those who engage him, and we must look to them for an explanation of the anamoly. They must have some reason for their course. We possess a natural curiosity to know what it is.

IT MAY BE that Mr. Josh Hart is himself so secure in the good opinion of the public and so well thought of in the profession that he can afford to employ as his editor a man whose name he was ashamed to print at the head of his columns, and whose demission he loudly proclaimed. It may be that his own record in divorce proceedings is so clear, so just, and so upright, that he can afford to condone the offenses of his auxiliary. This may be. We do deny that it is. We say simply to Mr. Hart that the version given by some people of assignment and divorce procedings in which he (Hart) was a principal, would have made a less resolute, intrepid and courageous man more cautious. Still, Mr. Hart is resolute, intrepid and courageous, as his absence in Boston shows.

Mr. A. H. Hummel is, we believe, a partner of Mr. Hart's in his claim on the News. Mr. Hummel is a smart lawyer, a good business man, and no doubt an honorable gentleman in his every relation. IT MAY BE that Mr. Hummel is so secure in the regard and confidence of every one who knows him that he can afford to do what a man of less stamina and a tarnished record would be afraid to—retain in his employ as editor of a paper purporting to circulate among gentlemen and ladies a man who is in the Sheriff's custody for having assailed the name of a well known manager, and who is shown to have debauched an actress—a married woman—in return for the favor of the News. Mr. Hummel may be in a position to take this ground. We do not deny that he is. We do say simply that unless his record at the bar is as clean, as honorable, as open and as untarnished as we think it and take it to be, he is staking too much in his tolerence of a man whose name he felt impelled to take down as editor of the News.

Mr. William F. Howe is also, we believe, interested in Hart's interest in the News. Mr. Howe is a genial, popular man, an energetic lawyer, and a good patron of the theatres. His record both in England and in this country has been open to the inspection of everybody. We do not fancy for an instant that if there was anything in it objectionable he would have made it at all times so public. An honorable, upright lawyer, the Nestor of the criminal bar, a trusted barrister abroad, a successful counsel here—all this we are told of Mr. Howe. But, acknowledging that this (and more) is true, can Mr. Howe afford to tolerate as an editor a man whom perhaps not half of his own clients would consent to accost on the street? He may be. We do not deny that he is. We simply say that Mr. Howe does more for a friend than his best friend would do for him—and for a man who has contrived to keep more people out of jail than the adroitest District Attorney could even get in, this is saying a good deal.

Messrs. Howe, Hart and Hummel published last week a communication from Mr. Byrne, intended to mislead the readers of the News as to the circumstances there transpired. It is scarcely worth while to dissect a communication of a man who writes a letter "to my readers" to say that he is no longer writing. But one portion of the letter is at least interesting. Byrne says:

I have a duty to perform which will take much of my time. It is to sift down the blackest perjury that was ever admitted in a court of law, even in a divorce case. It is to redeem the name of an honest, noble woman. It is to mete out terrible reprisals to those scoundrels who have darkly conspired to take that good name away.

We feel impelled to inquire on reading this where he is going to begin his researches. Will it be at the Hamilton House (Room 19), at the Stevens House, or among the woods and on the grassy lawn at Katonah? Will Arnold's be within the scope of his investigations, or the popular hostelry at the lower end of Broadway?

The most damning evidence against Alfa Merrill came not from spoken oath, but from a letter—a tell-tale letter—written on the 1st of August last. It was written by Byrne to Mrs. Merrill, who was at Katonah, and from it we tak the liberty of again quoting:

"I swear before God that looks down to see me at this moment that whatever it is, I am yours and yours always forever. * * * You ask me, Do I wish? * * * Good heavens! can you ask me that? * * * Beyond that love there is but one other wish I have in life, and that is a child—your child—OUR child. Can God be so good to us? * * * I demand, as your husband, that you tell this person to stop his silly nonsense. * * * Good God, Alfa, you could not seriously have meant this? * * * Your own, now and forever,
C. A. BYRNE."

The "person" referred to was Mr. Merrill, the lady's husband, for whom Byrne protested great friendship.

We trust that he will investigate this letter together with some others that he was indiscreet enough to write. The originals may be found at this office, together with some other letters which he would find at this time very interesting, we doubt not.

Yes, by all means let Byrne begin his investigations; but let him not begin with the accessories of his petty accomplice, but with the blackguard and scroundrel who has brought ruin and discredit on two peaceable homes, and who would be driven with contumely from New York to-day but for the circumstance that he is "on the limits" and cannot get away.

Booth's.

On Saturday evening the season at Booth's closed with the last performance of Rescued. It has been disastrous from the start. Mr. Boucicault's loss is about $20,000. He retires greatly broken in health, but will appear at Wallack's before the season is over. The members of his company got their salaries on Monday as usual, after which they were refered to Fred Moss. As each one arrived Mr. Moss said, "Well?" (as much as to say: "What are you here for?")

The artist replies "Well?" (as much as to say: "What am I sent here for?")

"I don't know why you are sent here!" remarks Mr. Moss.

"I don't know," remarks the artist.

"Good morning!" says the artist.

"Good morning!" says Mr. Moss.

[Exit artist.]

PICTURE—THE MIRROR reflects on its first page this week the pictures of three celebrities—Paola-Marie, Capoul and Angele. Neither of them need any better introduction than their faces afford. The opera season at the Fifth Avenue has been brilliant, and the three French stars have securely established themselves in the good graces of the public—Paola-Marie by her brightness, Capoul by the beauty of his voice, and Angele by her physical loveliness. The New York public has been indebted to Maurice Grau for many excellent entertainments, but in no instance has his enterprise attained more striking results than in transporting hither three such attractions.

BELDEN—It was announced some months ago that Clara Belden of St. Louis had been engaged to play Romeo in support of Adelaide Neilson this season. Miss Neilson was to play Juliet. She began her season at the Park, Brooklyn, last week, and is now playing in Philadelphia, supported by Edward Crompton, whom she brought from Europe for the purpose. Nothing has been heard of Miss Belden or of her proffered "support." It now appears that Miss Belden announced that she was engaged without ever so much as consulting Miss Neilson, and that when the latter was told of it, she responded promptly: "I will never play Juliet to a lady Romeo." Thus ends Miss Belden's pretty story. However, she is not daunted, and will sail for Europe in June.

PERSONAL.

HART—Why did you leave New York?

GERSTER—Gerster sailed Tuesday last for America to join Col. Mapleson.

CURRIE—The trial of Currie for Ben Porter's murder is set down fo. Dec. 1.

LEE—James E. Lee, manager of the Lee-Saville Opera company, is in town.

KEMBLE—Frances Kemble has been lying quite sick, but is now convalescent.

BISHOP—W. Irving Bishop landed here last week from Europe. He returns in a few days.

ST. MAUR—J. St. Maur has become business manager of Murphy's Juvenile Opera troupe.

STONE—Marie Stone has improved wonderfully as an actress since she joined the Abbott troupe.

BOOTH—Edwin Booth plays in Boston this season at the Park. This is—for him—a new departure.

ROBBED—Frank Mayo on his way to San Francisco on Sunday morning was robbed. Loss $450.

MOSS—Leona Moss played Portia with Bandmann in Boston on Saturday night, and played it well.

OSBORNE—Rose Osborne has determined to retire from the stage. She is playing in Australia.

HAROLD—Jennie Harold has accepted an engagement to join Gus Williams' combination to play Flora.

HASTINGS—Alice Hastings, one of the best soubrettes on the stage, is in the city, and just now disengaged.

ULMER—Lizzie May Ulmer goes with Aldrich and Parsloe, playing Maude Granger's part in My Partner on the road.

HOPKINS—Dan B. Hopkins, one of the ablest press managers in the country, has replaced Charles H. Day at Lent's Circus.

HERON—Bijou Heron has entered a convent school in London, so as to be near her father. She writes to friends in this city that she is in excellent health.

DICKSON—Louise Dickson is ill with diphtheria at her home in Washington Square, this city. She has cancelled her engagement with the Gus Williams party.

ARLINGTON—Maggie Arlington has accepted an engagement as leading lady with the Gus Williams combination, subject to a call from A. M. Palmer when wanted here.

RAND—Rosa Rand is in negotiation with the Boston Theatre for the leading part in Charles Reade's version of L'Assommoir, entitled Drink, which will be produced in two weeks.

CASTLE—William Castle sang Robin More with the Emma Abbott troupe in Boston, on Saturday, for the first time. There is no truth in the report that he has withdrawn from the troupe.

BANDMANN—There is a growing impression, which bids fair soon to become universal, that Herr Daniel Bandmann is considerably too "fresh" for the climate of the United States.

STEELE—Lev. Steele, husband of Mollie Maeder, and at one time associate manager of the Opera House, Cincinnati, has accepted a position as hotel clerk at the Bates House, Indianapolis.

MERRILL—The Boston Globe of Sunday contains the following: "Alfa Merrill, owing to various circumstances, which need not be detailed, will not be the leading lady at Steele Mackaye's theatre."

PRESCOTT—Marie Prescott fainted in Boston last Saturday afternoon, while playing Camille at the Globe. Matilda Heron is the authority for the statement that no well woman can play the part.

WILLIAMS—Gus Williams was laid up one night in Baltimore last week (Tuesday), but for all that he played to $2,800 on the week, crowding The Banker's Daughter very hard. He was at Ford's, which is considered 20 per cent. in his favor.

LECLAIRE—Laura Leclaire has been engaged by E. A. Sothern for his traveling tour to play her present line of parts. Miss Leclaire is an excellent actress, who has had no really good opportunity in New York as yet. More of her anon.

PALMER—Minnie Palmer has contracted for a play for seven people, after the style of the Weathersby-Goodwin Froliques. The first and second acts are finished, and would indicate one continued fit of laughter. She will probably open in New York.

DARLING—Bessie Darling will commence her Southern tour at Richmond, Va., Nov. 24. She is gathering a remarkably strong company. The closing of Booth's Theatre threw some excellent people on the market, and she was not slow in securing some of the best of them.

TOURISTS—John P. Smith's Tourists open at Haverly's on Monday night. They come here splendidly recommended and endorsed, and their business, we have reason to believe, will be a repetition of that now being done at Haverly's by the Weathersby-Goodwin party.

PATTEE—Mr. Charles H. Pattee, for so long correspondent of the Dramatic News, becomes Boston correspondent of THE MIRROR after this week. Mr. Pattee, besides being the most popular man in Boston among theatrical people, is the best informed writer on dramatic topics which that city has produced.

PROFESSIONAL DOINGS.

—Drink is to be done in great style at the Boston Theatre.

—The Royal Banquet is the title of a new comic opera.

—The Boston press is being well worked for Adelaide Neilson.

—J. H. Haverly left last night (Wednesday) for the West.

—The Exiles has been doing a good business in New England.

—Florence Davenport is no longer a member of Daly's Theatre company.

—Edwin Booth inaugurates his engagement at the Grand Opera House with Hamlet.

—Emma Abbott plays this season at the Walnut in Philadelphia, instead of the South Broad as last.

—The news of the appearance of the Williamsons in Australia, Aug. 15, has reached Philadelphia.

—Our Girls, H. J. Byron's companion picture to Our Boys, succeeds Contempt of Court at Wallack's.

—An engagement was signed on Saturday for the appearance of the Weathersby-Goodwin Froliques at the Park Theatre, Boston.

—Our Boarding-House will be played in Williamsburg with a cast selected from New York favorites on Nov. 24—Thanksgiving week.

—Les Brigands will be done at the Fifth Avenue to-night (Thursday). Capoul, Angele and Paola-Marie are in the cast.

—Sothern goes direct to Boston at the conclusion of his engagement at the Park. Jos. Emmet appears there in Fritz in Ireland on Monday night.

—Henry E. Abbey has bought the American right to Crutch and Toothpick in this country, from E. A. Sothern, and warns all parties against infringing on it.

—My Partner drew a crowded house to the Boston Theatre on Monday. Both Aldrich and Crisp are favorites in that city. Lizzie May Ulmer plays Mary Branden, vice Florence Chase.

—An Iron Will, Steele Mackaye's new play, was presented on Monday night in Providence. It was concluded at midnight, and met throughout with a hearty reception, we are told.

—The New York Miniature Opera company, by all odds the best troupe of juveniles which has yet appeared in New York, is giving Pinafore at Chickering Hall this week in excellent style. None should miss it.

—The New York Church Choir Pinafore company, a new organization, commences next Monday at Theall's Novelty Theatre, Williamsburg. The principal singers are selected from among the best known musical people of the city.

—Advices from California are most discouraging. The Bush seems to be the only theatre which is doing any business whatever. Too many theatres for the size of the place, bad management and labor and election troubles are the direct causes.

—Emma Abbott informs THE MIRROR that the quotation made on her bills as from the New York Times (and which never appeared in that paper), was actually from the Brooklyn Times, and that the mistake—a natural one—was that of a subordinate, and has been rectified.

—The Black Crook will be done at the Globe, Boston, on Monday, with the following cast: Stalacta, Nellie Larkelle; Greppo, W. H. Lytell; Hertzog, J. B. Roberts; Carlne, Lizzie Conway; Dame Barbara, Mrs. Livingston; Rudolph, W. F. Burroughs; Puffengruntz, A. R. Phelps; Rosette, Sallie Pierson.

—Burgess and Locke with their Widow Bedott combination are doing a large business everywhere. They return to Haverly's Theatre, Chicago, Nov. 17, and then open in New York in February. Their play is much improved from last season, and is received everywhere with screams of laughter.

—This is the last week of Hobbies at Haverly's, and of Sothern at the Park. Fanny Davenport is at the Grand Opera House, Enchantment at Niblo's, Wives at Daly's, Grau's French Opera company at the Fifth Avenue, French Flats at the Union Square, Pinafore at the Standard, Contempt of Court at Wallack's, Uncle Tom's Cabin at the Olympic, and Lent's popular circus at the Globe. Booth's is closed.

—The Two Orphans will be played to-night (Thursday) at the New National, Philadelphia, with Helen Vincent as Louise, Rose Lisle, Henrietta; Mrs. Owen Marlowe as the Countess, Clara Fisher Maeder as La Frochard, Sam Piercy as Chevalier and Pierre (doubling), and W. H. Jones, Charles McManus, Harry Vaughn and Charles Abbott in the other characters. The Assommoir did a large business at this house last week.

—William Gill has organized what he calls a "comedy operetta company." It is to be known as William Gill's Pleasant Party, and includes, besides Mr. Gill, Eleanor Deering (late of Colville co.), Florence Kent, soprano; Harry Buckminster, eccentric comedian and tenor, and Herman Westley, baritone. Frank J. Pilling, late of Annie Pixley's co., will be business manager. The party open at the Olympic, Chicago, Nov. 16, in a new absurdity, by Mr. Gill, entitled Our Goblins.

"The Survival of the Fittest."

Maurice Grau's policy of making a combination of first-class operatic artists in the lighter form of French lyric drama, which has become popular in the course of a decade's merry experience in this country, has proven an indisputable success. In its condition of jubilant existence, after having been subjected to severe crucial trial in the early part of a season that was ruinous to most metropolitan amusement speculations, it holds its sway over New York by right and not by mere favor. As an organization it has an artistic raison d'etre, and having reached that estate of æsthetic existence, there is sufficient reason for the presentment in THE MIRROR of the leading features of the not only phenomenal, but stable combination.

Victor Capoul needs no journalistic introduction to Gotham. His picture, like his voice, speaks for itself. His great success here during the Nilsson season of grand opera, great as it was, has been exceeded artistically in his triumphs during the present term of light French opera. His assumption of well-known roles in a purely comedy school of lyric drama was a most daring essay. The heavy romantic reportoire of the Italian school, in which he had figured with distinguished success, was exacting merely in musical elaboration and intricate melodic nuances. The acting was never considered. In the school of opera comique and bouffes, however, he found the dramatic element permeating even every bar of the vocal score, and at every turn in the progression of the score found it arbitrarily prescribed that low comedy stage action should illustrate the flowing melodies. He was brought, too, in broad comparison with artists who were masters of the French comedy school. No one doubted that he could sing the light music as it had never been sung before; but could he act it satisfactorily?—that was the question. He has been subjected to a most trying ordeal in a round of opera-bouffe parts which every one of our theatre-goers knew by heart, and has made each role a revelation, both in its dramatic and musical interpretation. He has succeeded so well as to throw a charm of positive originality about the roles of Ange Pitou, Barbe-Bleue, Piquillo, and Fritz, and has excelled in every way the artists who have heretofore reigned supreme in the affections of our public as the representatives of these parts. Such a triumph by such an artist would alone carry Mr. Grau and his company through a successful season over the dramatic and operatic circuits of the Continent; but his original plans of campaign having been gigantic and all having succeeded, he finds the summing up of his season giving results of the nature of "piling Pelion on Ossa."

Paola-Marie was the queen of opera-bouffe in Paris, and stepped down from her throne to appeal to American suffrages. Her artistic royalty, however, did not assure her a royal road to fortune in this rude Republic. She wisely left her crown and ermine at home and came modestly before us, to be jostled among the crowd of artists, and to subject herself to that artistic theory, "The survival of the fittest," which Americans put in practice in theatres before Darwin applied it to the works of Nature. The French queen survived, and not only that, has been re-crowned and clothed again with royal purple of a republican shade. Her career on the stage has been a most remarkable one. Her sisters Galli and Irma Marie, both favorite lyric artistes, affected to despise her talents, and plotted against her aspirations. In spite of every obstacle, however, she managed to interest a Parisian manager, and made a success on her first appearance, although she had gone through no especial training for the stage. Her talent is natural—not acquired—verging closely on genius, and what polish the rough diamond has acquired has been from the friction of actual stage business and subjection to the judgment of the critical public. She has brought to the representation of the rollicking roles of opera bouffe, in addition to the natural and inevitable French chic, a refinement that is as unusual as it is charming. In all of the roles of the opera-bouffe school (and she has already appeared here in most of those parts with which we are familiar), she has reconciled even the most blase of our theatre-goers to the old works by interpretations that are not only as pleasing and as comical as those of her distinguished predecessors, but more cunning in graces, more quaint, more melodious, and withal entirely novel in method of treatment. Paola has been as great a success as Capoul, and is as great a marvel in her manifest artistic ability to dress out old melodies and old dramatic action in new and charming raiment. Her singing voice has a range far beyond that of any French opera singer we have ever had here, and her vocal method is elaborate and careful. She, like Capoul, is very lightly weighted with the music of the light French school, and is capable of successfully threading the mazes of much more intricate musical combinations.

Mlle. Angele, another favorite, fresh from her triumphs on the French stage, where she reigned not only as an artist, but as a belle, is the third of Mr. Grau's great operatic cards, and in her case, too, the judgment of Paris has been endorsed by that of New York. She brings new charms of rare beauty and naivete to the interpretation of such roles as Mlle. Lange, Fragoletto and Wanda, and her voice and acting are of such excellent quality as to justify the display of her rare beauty on the stage. In her case (a rare one), shapeliness and comeliness of feature combined are the synonyms of dramatic and musical talent. Like her colleagues, she has the faculty of giving the charm of freshness and novelty to the oldest and what were thought to be most threadbare parts in the well-worn repertory of French opera. Angele completes Mr. Grau's artistic trio, and caps the climax of his season's success with not only her beauty and talent, but with the surprise evoked that there is such an equability of talent in his artists, and so much magic in their individual and combined efforts to resuscitate the oldest roles of opera bouffe.

With a company organized on a fitting scale of talent to support this great combination of operatic "stars," Mr. Grau is assured a triumphal march over the country on the close of his metropolitan season; for has he not, as well as his artists, submitted himself to the æsthetic application of the Darwinian theory of species—the survival of the fittest—and doesn't he survive after his arduous trial, and isn't there life in him and his merry cohorts?

A Surprise Party Indeed.

Rice's Surprise Party has been playing one-night towns for the past week, filling dates which the mental aberration of James Redpath left upon Mr. Rice's hands. If you ask an actor for the true definition of the word "misery," he will tell you it is embodied in those heart-chilling words, "one-night towns." Unpack, play, pack, catch the train, and eat—when they can. Of course, some one in such a large company generally misses the train, and, in consequence, is late at repearsal at the next town. Willie Edouin is a stickler for forms, and a strict disciplinarian. He has no sympathy for people who miss trains, especially if the cause is from over-sleep. Edouin has not slept since the age of six, hence his intolerance. Annoyed that the people should so often miss the train, he caused a notice to be posted in the green-room, announcing that anyone who missed a train after his notice should be fined five dollars. The company played in New Brunswick last Tuesday night, and notice was posted that the train left at 8 o'clock the next morning. Now, if a breech-loading rifle is not fired through the keyhole of the apartment occupied by Louis Harrison, he has the talent and nerve to sleep twenty-four hours at a stretch, go-as-you-please. Louis awoke about 11 o'clock, and realized that he was left—in every sense of the word. He performed his toilet with the rosy view before him of paying his own fare, being fined, and having a row with his manager. In this pleasant state of mind he wandered down stairs to the breakfast-room, and upon entering it was startled to find Mr. and Mrs. Edouin (Alice Atherton) and their two little "mites," as they call the children, sitting with their two French nurses, all "left." Edouin was hurling his most cutting sarcasm at the waiters, because he could obtain nothing but fried pumpkin and iced tea for breakfast. As he saw Harrison enter, he forgot about missing the train himself, and, assuming his stage managerial dignity, burst out with: "Upon my word, Lou, my lad, you ought to be more careful. You know very well that we called a rehearsal of Revels at 12 to-day, and upon my word, I'll fine every one that isn't there." Mrs. Edouin looked up slyly, and said: "How about yourself, Willie?" He looked at his wife, dropped his dignity, kissed his two babies, gave the waiter a half-dollar, and said: "I never did believe in this fining business, anyway. Come, Harrison, have a cigar!"

The Bangs Difficulty.

The Herald contained some days ago a highly sensational account of an alleged difficulty at Wilkesbarre, Pa., in which Frank Bangs, the actor, George M. Miller of Reading, the manager, and Josie Bailey, who plays Dorothy with Bangs in Dan'l Druce, were said to have been principals. The whole account was a distorted one. Mr. Bangs was feeling a little hilarious—that was all. The following letters which we have received will explain the position of Mr. Miller and Miss Bailey:

FROM MR. MILLER.

GRAND OPERA HOUSE,
READING, PA., Oct. 25, 1879.

TO THE EDITOR OF THE MIRROR:

As my name has been linked with the Bangs difficulty at Wilkesbarre, Pa., as per New York Herald of to-day, I desire to state that I am not in partnership with Mr. Mishler, and know nothing whatever of the above affair. At the time it is said to have happened I was in the city. Deny all reports to the contrary, and oblige, yours truly,

GEORGE M. MILLER.

BINGHAM HOUSE,
PHILADELPHIA, Oct. 27.

DEAR HARVIER:—Will you be kind enough to publish in your next issue the following statement. The articles that appeared in Saturday's Herald and Sunday's Mercury, connecting my wife (Josephine C. Bailey) with a difficulty between F. C. Bangs and his manager, are false from beginning to end.

First—My wife's room was at one end of the hall, and Messrs. Bangs and Smith occupied a room together at the other end of the hall.

Second—My wife was not an eye-witness of the affair, and did not speak to either party for at least two hours afterward.

Third, and lastly—The trouble between Mr. Bangs and Smith was partly a business affair, and my wife's name was never even mentioned. To the truth of this the entire company will testify.

I have placed the case in the hands of my lawyer, and newspapers will find that a woman's fair name is not to be so lightly spoken of. Very respectfully yours,

WALTER A. EYTINGE.

A Tale of Two Thatchers.

Some years ago, when George Thatcher was traveling with Duprez & Benedict, the company in the course of its peregrinations "struck" Iowa City, where the State University of Iowa is located. The President of that institution was then the Rev. George Thatcher, D. D., a pompous and choleric old representative of Bostonian "culchaw," with a holy horror of showmen and shows of all kinds, from dramatic companies down to the seediest fakir who ever gulled a dozen people with a "snide" gift show. Their pernicious influence upon the students confided to his charge, the Doctor sorely dreaded.

One morning the good old man set out from his residence upon his morning walk to chapel, to conduct the customary devotional exercises. As he pursued his way he noticed groups of students, gathered at intervals, whose faces indicated that they were excessively amused at something. Presently a high board fence loomed up on the opposite side of the street, and upon its surface the Doctor, with inward repugnance, observed the gaudy pictorial printing of another device of Satan to entrap the young souls entrusted to the charge of the President and his coadjutors of the faculty. With a profound sigh, the old gentleman glanced across the street and read in four-feet type: "George Thatcher the Prince of Nigger Comedians, at the Opera House. One Night Only."

One horrified look was enough for the Reverend gentleman. Turning tail, he waddled back to his study as fast as his short and fat legs would carry him, and sent word to the University that he was seriously indisposed, and would not hear his classes that day.

It is almost needless to add that George Thatcher, the comedian, was boisterously welcomed by the College boys that night.

F. J. HEALY.

Fanny Davenport.

[Albany Argus, Editorial.]

Fanny Davenport has drawn large and cultivated audiences in Albany. The conclusion of her engagement here should be made an occasion of saying that this actress has proved herself in her profession an eminent proof of the transmissibility of very great talents. Her father was the most versatile and the most effective and artistic actor ever born in the United States. Her mother, herself an actress of marked abilities, comes of the Vining family, a very notable one through many generations, in stage history, and one of which the Wallacks are themselves a branch. To Miss Davenport belongs the credit of resolving to owe dramatic results to nothing but dramatic labor. She has risen from the humblest and least laborious parts of her profession—in which she was placed at the age of six—to the highest and most laborious ones. There is a double merit in this. It examples and encourages every man and woman who make their living and career by acting. It preserves in a degree the stage from the incursion of those who bring to it neither natural gifts nor any record of service that ought to be the passport to the chief consideration of the profession and the public. There are always exceptions made in favor of genius; but when genius refuses the exceptions and resolves to learn the art and mystery of interpretation, by beginning at the beginning, then the best course is taken, the best results are assured, and the best copy is set for imitation. This is what Miss Davenport has done. The consequence is a consummate actress with an almost unlimited repertoire, one to whom no part need seem formidable, and one who has distinctly created great parts, made permanent and impressive great plays, entered upon the dramatic creations of others and surpassed the authors, and, at the same time, proved abundantly able to revive roles that had been abandoned because it was thought that they must wait till another era, for those equal to the work of making them live again in their long past pride and power. A palpable purpose to subordinate her own very remarkably gifted person and personality to the demands of her art, whatever they involve, is also a most praiseworthy feat and fact; besides, her constant tendency, since she became free from the mandates of managers, has been away from the shallow and meretricious drama, and toward the strongest and best. Her career and movement are within her stage of life. It is plain that the future has a larger field and fee for her than for almost any actress can be named. The reasons that make her success complete and continuous are those which make it real—reasons we have stated, and those reasons are such as commend themselves to artists and the dramatic public, alike for notation and hearty praise.

REDUCED—The Olympic has reduced salaries.

THE VARIETY STAGE.

TONY PASTOR'S.

On Monday evening last Tony Pastor opened his theatre for the regular Fall and Winter season to one of the largest audiences the house has ever held. Great enthusiasm prevailed throughout the evening and I doubt if any performance in this line ever received as much attention and appreciation as did the artists of Tony Pastor's troupe on the occasion of their "first night" at home. The people of the traveling company gave a finished and unique entertainment. John Morris, the marvelous change artist, created quite a furore; Niles and Evans, who are really superior in their specialties, scored a hit; the Weston Sisters sang The Squire and Maria, with banjo accompaniment, both of which were evidently original; Sheehan and Jones in Our Stage-Struck Daughter, were very funny, and Jennie Satterlee in the title role met with great success—she is an excellent soubrette; Tony Pastor received a regular ovation when he came on, and when made the receipient of a beautiful floral horseshoe, typical of good luck, the wildest enthusiasm prevailed. George Reynolds and C. W. Cogill showed themselves true artists in their plantation sketch; Bryant and Hoey have prepared a new act, called Music in a Pawnshop, in which is presented their well-known specialties; the French Twin Sisters are as graceful and pretty as ever; Kelly and Ryan, Irish comedians, created a deal of fun in their songs, dances, etc. Budworth's laughable sketch, Too Many Lovers, terminated an excellent entertainment, and Mr. Pastor has promised the best attractions obtainable for his programmes throughout the season. Matinees on Tuesdays and Fridays.

THE COMIQUE.

The Mulligan Guard Chowder continues to pack the house every time it is opened, and Ed Harrigan and Tony Hart, with the assistance of their most excellent company, will continue the representation until the public gets tired of it—which, from present indications, is not likely to occur very soon. Billy Gray, assisted by Harry Fisher, Ed Burt, Annie Yeamans and Mary Gorenflo, presents an uproariously funny sketch, entitled Married in the Dark; Goss and Fox, in their laughable dialogue, comical sayings and musical gyrations, are received most enthusiastically; Edwin Barry in comic and motto songs may always be listened to with genuine pleasure, unattended by the fear that in his anxiety to please he might overstep the bounds of propriety; and Jennie Morgan, who is singing My Pretty Red Rose in exquisite style, may be counted upon as a very pleasant feature of the programme. The In-toe-natural Walking Match needs no additional words of commendation—the genuine fun it occasions and the great success it has attained are its best recommendations. "The Skids are out To-day" and may be seen to-night and throughout the week at the Comique in a really artistic performance. Altogether, an entertainment is presented at this popular house as bounteous and as satisfactory as any in the city. The programme is repeated on the afternoon of Wednesdays and Saturdays.

THE LONDON.

The bill for the week is headed with the announcement that "fifteen new stars appear, comprising the largest and most talented combination brought together." Manager Donaldson has, indeed, provided for his patrons an excellent programme, the most prominent upon which are the Four Diamonds, Thomas, Watson, Callon and Haley, a new organization, by the way, which shows promise of great success; Emily Sylvester is an accomplished little serio-comic; the original Irish Four, Williams, Edwards, Miles and Daly, present an original specialty called The Irish Alderman; Harrison Scott, a character artist who claims to be the only rival of Den Thompson, is given great prominence upon the bill, and has succeeded in giving satisfaction; the Russells, in their well-known specialty, called Everything, were well received; and the Murphys, Ella and Paddy, did a neat thing in their sketch called Irish Felicity. Among the people in second week, Minnie Lee, the favorite serio-comic, received considerable attention; Fayette Welch is happy in the consciousness that he has made a hit; George Murphy has proved himself a veritable mirth-prokoker; the Murphys are creating no end of fun in Murphy's Campaign, and Burbank and Parker are on hand as usual, with a splendid supply of bright, wide-awake comicalities.

HARRY MINER'S.

Jennie Hughes in the title role of The French Spy has proved a perfect bonanza for Manager Harry Miner. Large audiences have witnessed the representation during the past week, and from present indications the attraction is good for some time to come. In the olio, the Four Planets, McDermotts, Kennedy and Clark, present a lively act; Bobby Newcomb is neatly skipping through a taking repertoire of songs and dances; Fannie Beane, that vivacious little "golden-haired" comedy actress, assisted by Charles Gilday, appears in a comical little sketch, which presents her well-known specialties to good advantage; Thatcher and Hume, Ethiopian comedians, are very successful in their Just from Arkansas; Bristol and Runnells, comedians, are worthy of special notice; Belle Fostelle, a serio-comic with a fair voice, dresses in good taste: Morton and Miles, Irish comedians; the Dockstaders, two of the most refined Ethiopian sketch artists Harry Miner has ever had upon his stage; McVickers and Saunders, E. H. Lay, Harvey Collins, J. B. Howard, Tillie Malvern, Louis Robie and A. H. Sheldon complete the company. Matinees are given on Tuesdays, Fridays and Saturdays.

VOLKS GARDEN.

Uncle Tom's Cabin has been played to big houses during the past week, and the universal expression among the patrons of the Volks who have witnessed the representation is decidedly commendatory, regarding both the company engaged in portraying the great features of the drama and the excellent manner in which the several scenes have been put on by Amusement Director Capt. George T. Shaw, who has used his capability and experience to good advantage. There is an entire new variety olio, headed by Frank Jones and Alice Montague, who present a very taking act called Musical Mixtures; the Ethiopian autocrats, the Hogan Brothers, introduce their break-neck specialties; the Burgesses have a society sketch, called Trouble in the Family, which creates no end of fun among the audience; Jen Powers and George Macy, sketch artists, are well up in their business; the Magnolia Colored Quartet have received encores and recalls innumerable during the week. All the old favorites of the stock company are cast in the drama, and acquit themselves, in their several characters, creditably from beginning to end.

THE AMERICAN.

Manager Canary has scored a big success in his endeavors to revive the old glories of the American. An excellent show is given to large audiences. For the current week, Paul Allen, Ethiopian comedian; Billy Buckley, banjoist; the Daytons in their musical sketch, Old Age versus Youth; Dan Nash, Irish character impersonator; Jennie Southern, vocalist; John L. Manning, the change artist in new specialties; the Jeromes, in their sketch, entitled Comedy; Ward and Lynch, Irish specialty artists; and the old favorites, John McVeigh, Ben W. Brown, Oscar Osborne, Julia Dean, and Letitia Peters. The laughable act, No Pinafore, concludes the entertainment.

STANDARD THEATRE.
Broadway and 33d Street.
WILLIAM HENDERSON...Prop'r and Manager.

EVERY EVENING AND WEDNESDAY AND SATURDAY MATINEES AT 1:30.

PINAFORE. PINAFORE.
PINAFORE. PINAFORE.

H. M. S. PINAFORE

PINAFORE. PINAFORE.
PINAFORE. PINAFORE.

Performance begins with

TRIAL BY JURY. TRIAL BY JURY.
TRIAL BY JURY. TRIAL BY JURY.

Admission, 25c., 50c.; Reserved Seats, $1 and $1.50.

ABBEY'S PARK THEATRE.
Broadway and 22d Street.
Lessee and Manager....Mr. HENRY E. ABBEY.

LAST WEEK AND FAREWELL APPEARANCE OF MR. SOTHERN.
Every evening (except Friday) and Saturday Matinee,
DAVID GARRICK
and
A REGULAR FIX.
FRIDAY EVENING, OCTOBER 31, FAREWELL BENEFIT OF MR. SOTHERN.

Only revival of DUNDREARY'S BROTHER SAM, and representation on this occasion alone of DUNDREARY MARRIED AND SETTLED.
Monday, Nov. 3, Mr. J. K. EMMET.

NOTICE.
I have this day bought of Mr. E. A. Sothern, the sole right to play in the United States and Canadas, the comedy entitled
CRUTCH AND TOOTHPICK,
entered according to Act of Congress, in the year 1879, by said E. A. Sothern, and I hereby warn managers and all concerned, that I will prosecute to the full extent of the law any infringement of my rights of production.
HENRY E. ABBEY.
Abbey's Park Theatre, N. Y., Oct. 22, 1879.

CHICKERING HALL MATINEES.
GREAT SUCCESS. EVERY AFTERNOON (Thursday excepted), at 3:30 o'clock.
H. M. S. PINAFORE,
by the original
NEW YORK MINIATURE OPERA COMPANY
the youngest, brightest and best
JUVENILE COMPANY IN THE WORLD.
Admission, including reserved seat, 50 cents; children under 12, half price. Doors open at 3 P. M. Performance at 3:30 P. M. Carriages may be ordered for 5:15 P. M.
AMERICAN LITERARY BUREAU, Managers.
Tickets for sale at Schuberth's, 23 Union Sq.

HAVERLY'S THEATRE.
Cor. 14th St. and Sixth Ave.
J. H. HAVERLY.....Proprietor and Manager.
Every Evening and Wednesday and Saturday Matinees at 2.
LAST WEEK LAST WEEK
OF THE SUCCESS. LAST WEEK OF THE FROLIQUES.
Last week of the crowds to see
THE WEATHERSBY-GOODWIN FROLIQUES
in their merriest of
HOBBIES. HOBBIES. HOBBIES.
Brilliant in levity, sparkling in melody. Indorsed una voce by everybody.
Seats can be secured six days in advance.
Box-office open from 8 A. M. to 10 P. M.

THEATRE COMIQUE. 514 Broadway.
HARRIGAN & HART.....Proprietors.
JOHN E. CANNON.....Manager.
"THE STANDARD COMEDY THEATRE."
Every Evening and Wednesday and Saturday Matinee.
ELEVENTH WEEK OF THE
MULLIGAN GUARD CHOWDER.
THE IN-TOE-NATURAL WALKING MATCH.
POPULAR PRICES—Dress Circle, only 35c; Gallery, 15c; Orchestra Chairs, 75c; Parquette, 50c; Private Boxes, $6 and $4.

UNION SQUARE THEATRE.
Sole Lessee and Manager.....A. M. PALMER
LAUGHED INTO INSTANT SUCCESS.
The funniest play ever produced in New York.
FRENCH FLATS,
written by Henri Ghivot, translated and adapted by A. R. Cazauran.
Received every night during the past week by audiences which have packed the theatre from floor to ceiling, hundreds having been turned away unable to get even admission.
The play is cast to the full strength of the cleverest company in the country.—New York Herald.
Seats secured ten days in advance.
Begins at 8, over at 10:35. Saturday, Nov. 1, at 1:45, French Flats Matinee.

TONY PASTOR'S THEATRE.
585 and 587 Broadway.
THE OPENING OF THE SEASON A GRAND SUCCESS.
Return home of
TONY PASTOR TONY PASTOR
TONY PASTOR TONY PASTOR
TONY PASTOR TONY PASTOR
and his
GREAT STAR TROUPE.
GREAT STAR TROUPE.
GREAT STAR TROUPE.
The company for this week unexcelled.
THE WESTON SISTERS,
REYNOLDS AND COGILL,
NILES AND EVANS,
KELLY AND RYAN,
SHEEHAN AND JONES,
BRYANT AND HOEY.
BONNIE RUNNELLS,
HARRY BUDWORTH,
MISS GEORGIE KAINE,
FRENCH TWIN SISTERS,
and
TONY PASTOR.
POPULAR PRICES PREVAIL.
Matinees every Tuesday and Friday at 2.

NEW YORK CIRCUS.
728 and 730 Broadway, below 8th St.
L. B. LENT.....Director.
CIRCUS. Every evening at 8. Wednesday and
CIRCUS. Saturday Matinees at 2.
CIRCUS. EMMA LAKE, Queen of the Menage, and her high leaping thoroughbreds. Lizzie Marcellus, Pauline
CIRCUS. Lee, Millie Tournour, Sig. Sebastian, William Gorman, and Aymar.
CIRCUS. Hosts of Riders, Gymnasts and Jesters. Boys' grand entree with Shetland Ponies. Seats may be secured
CIRCUS. in advance without extra charge.

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5th and South 4th Sts., Williamsburg.
THOMAS THEALL....Proprietor and Manager.
THIS WEEK.
Every Evening and Wednesday and Saturday Matinees.
THE RICE SURPRISE PARTY.
HORRORS. REVELS.
Saturday evening, a monster bill.

JERSEY CITY ACADEMY OF MUSIC.
Gregory, near York Street.
E. H. GOUGE.....Lessee and Manager.
EVERY EVENING THIS WEEK.
MAX MARETZEK'S ENGLISH OPERA CO.
Characters by Mrs. Florence Rice-Knox, Misses Annis Montague, Lillie West, Minnie Palmer, Miss Gardion, Messrs. Chas. Turner, A. Blum, James G. Peakes, L. Fink, J. H. Burnett, Mr. Gardion, Mr. Gloster.
ENLARGED ORCHESTRA, GRAND CHORUS, NEW SCENERY. POPULAR PRICES.
N. B.—First-class attractions desiring time, address E. H. GOUGE, as above.

NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND ONLY DRAMATIC NEWSPAPER IN AMERICA.

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12 Union Square, New York.

NEW YORK, NOVEMBER 1, 1879.

Amusements.

UNION SQUARE THEATRE—French Flats.
HAVERLY'S THEATRE—Hobbies.
WALLACK'S THEATRE—Contempt of Court.
GRAND OPERA HOUSE—Fanny Davenport.
CHICKERING HALL—Pinafore.
ABBEY'S PARK THEATRE—Sothern.
SAN FRANCISCO OPERA HOUSE—Minstrels.
STANDARD THEATRE—Pinafore.
DALY'S THEATRE—Wives.
FIFTH AVENUE THEATRE—Opera Bouffe.
NIBLO'S GARDEN THEATRE—Enchantment.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
HOFELE'S THEATRE—Uncle Tom's Cabin.
THEATRE COMIQUE—Mulligan Chowder
HARRY MINER'S THEATRE—Variety.
LONDON THEATRE—Variety.
TONY PASTOR'S—Variety.
VOLKS GARDEN—Variety.
NOVELTY (W'msburg)—Rice Surprise Party.
HAVERLY'S (Brooklyn)—Pinafore.

MIRROR LETTER-LIST.

Adrion, Rose	Gates, Low E.
Borst, W. H. & Co.	Hastings, Marie C.
Ackerman, Irene	Hamilton, James (2)
Belden, Clara	Henderson, R.
Barnard, Mollie	Joyce, Laura
Byron, Oliver Doud	Levanion, Florence
Burns, J. T.	McCullough, John (2)
Belgarde, Adele	Mitchell, Maggie
Boniface, Geo. C.	Murray, John
Cavendish, Ada	McDonough, J. E.
Cummings, Minnie L.	McKay, Andy (2)
Collier, J. W. (2)	Neilson, Adelaide
Chandos, Alice (2)	Norton, John W.
Congdon, Stella	Osborn, Rose
Church, Edw. A.	Oates, Alice
Dargon, Augusta	Prescott, Marie
Daly, Augustin (2)	Rutledge, J. P. (3)
Dobson, Frank	Rowe, Geo. Fawcett
Devere, Sam	Rogers, Genevieve
Ellis, Florence	Steele, John
Fox, Annie	Stevens, Chas.
Farrell, Minnie	Scott, Lester F.
Frayne, Frank I.	Schwab, Fred.
Florence, W. J.	Sessions, Edith K.
Freeth, Nina	Spies, Jacob, (2)
Frohman, G.	Sanger, Frank.
Fraser, John	Temple, Louise
Griffin, Hamilton (2)	Ulmer, Lizzie May
Gayler, Frank (2)	Vaque, Elsie
Gardner, Kitty	Vaughn, Effie
Gordon, Lou (2)	Waller, E. R.

THE TIDE COMES IN.

(THIRD INSTALMENT.)

INTRODUCTORY.

THE MIRROR told last week the causes which had led to the suspension of C. A. Byrne from the editorship of the Dramatic News. It had afforded in a previous number the reasons for that suspension. We propose telling this week something of the ownership of the News, and of the troubles which beset the gang which is now running it.

FIRST PHASE—THE REAL OWNER HEARD FROM.

On Friday morning last Laura E. Byrne, the owner of the Dramatic News, asked through her counsel, Mr. John D. Townsend, that an injunction be issued, restraining Josh Hart, A. H. Hummel and C. A. Byrne from doing anything to depreciate the value of her property, and that a receiver of its effects be appointed. The motion was made in the Superior Court before Judge Beach. It was granted and made returnable to-day. Papers were issued to Hart, Hummel and Byrne, compelling them to show cause why the temporary injunction should not be made permanent.

Almost simultaneously with the issuing of the injunction Hart and Byrne disappeared. Hart started post-haste for Boston (he is not "on the limits"). Byrne sought some better seclusion than Room 19, Hamilton House, afforded him on a memorable occasion. Mr. Hummel, however, was duly served.

MR. HECKLER'S LITTLE JOKE.

The person charged with the service of papers on Byrne repaired instinctive to the News office.

"Is Mr. Byrne in?" quoth he.

"No," quoth the "toff," "he is not. Who wants to see him?"

"I have some letters from Louisville which require his individual attention," quoth the paper-server; "I have also a keg of whiskey."

The allusion to whiskey, coming as it did from a Kentuckian, made a wonderful impression on the mind of Mr. Gus Heckler; so much so, in fact, that he felt emboldened to exclaim:

"I am Mr. Byrne. What do you want?"

"Mr. C. A. Byrne?" quoth the quasi-Kentuckian.

"Yes, C. A. Byrne," said Heckler, with visions of the blue grass fluid floating before his gaze.

"Then," quoth the man of law to the man of gall, "I have herewith some papers I wish to serve on you. Here is the copy—and here the original. I have no whiskey."

Mr. Heckler wilted at this confession. "I am not C. A. Byrne," he said; "you have served the wrong man!"

This was Mr. Heckler's little joke.

But the sequel was not so funny—for him. The personating of a wrong party in legal proceedings is contempt of court—as Mr. Heckler may have occasion to reflect upon hereafter. Thirty days in jail and a heavy fine (which his wife would have to pay) is the penalty for his piece of innocent frivolity.

LAURA BYRNE'S CLAIM.

The ground on which Laura Byrne claims to own the Dramatic News—and it is a good one in equity and a valid one in law—is this: C. A. Byrne some years since assigned to her all his right, title and interest in the property, to escape the judgment which Augustin Daly obtained against him for libel. Since that time Mrs. Byrne has never conveyed her interest to any one—hence holds it still. Hart and Hummel claim an interest by reason of an assignment said to have been made during the present month, but for which, as alleged, no consideration was given. An assignment made without consideration is of about as much value in law as a contract without signature. It is, in fact, altogether worthless. The fact that Hart and Byrne have shirked the papers is significant of the position they hold. The order is returnable to-day. If the parties are not found the time will be extended. We entertain no doubt that when the case comes into court, Mr. Townsend—than whom there is no shrewder lawyer in such a case at the bar—will carry the point for his client. Much which will then be said and proved it would be impolitic now to publish. But that the facts are known is sufficient, and that they will appear first in THE MIRROR is a matter of course.

SECOND PHASE—THE THREE R'S.

That Byrne is no longer editor of the News is undeniable; that he is still writing for it is a fact. Messrs. Howe, Hart and Hummel are those who engage him, and we must look to them for an explanation of the anamoly. They must have some reason for their course. We possess a natural curiosity to know what it is.

IT MAY BE that Mr. Josh Hart is himself so secure in the good opinion of the public and so well thought of in the profession that he can afford to employ as his editor a man whose name he was ashamed to print at the head of his columns, and whose demission he loudly proclaimed. It may be that his own record in divorce proceedings is so clear, so just, and so upright, that he can afford to condone the offenses of his auxiliary. This may be. We do deny that it is. We say simply to Mr. Hart that the version given by some people of assignment and divorce procesedings in which he (Hart) was a principal, would have made a less resolute, intrepid and courageous man more cautious. Still, Mr. Hart is resolute, intrepid and courageous, as his absence in Boston shows.

Mr. A. H. Hummel is, we believe, a partner of Mr. Hart's in his claim on the News. Mr. Hummel is a smart lawyer, a good business man, and no doubt an honorable gentleman in his every relation. IT MAY BE that Mr. Hummel is so secure in the regard and confidence of every one who knows him that he can afford to do what a man of less stamina and a tarnished record would be afraid to—retain in his employ as editor of a paper purporting to circulate among gentlemen and ladies a man who is in the Sheriff's custody for having assailed the name of a well known manager, and who is shown to have debauched an actress—a married woman—in return for the favor of the News. Mr. Hummel may be in a position to take this ground. We do not deny that he is. We do say simply that unless his record at the bar is as clean, as honorable, as open and as untarnished as we think it and take it to be, he is staking too much in his tolerence of a man whose name he felt impelled to take down as editor of the News.

Mr. William F. Howe is also, we believe, interested in Hart's interest in the News. Mr. Howe is a genial, popular man, an energetic lawyer, and a good patron of the theatres. His record both in England and in this country has been open to the inspection of everybody. We do not fancy for an instant that if there was anything in it objectionable he would have made it at all times so public. An honorable, upright lawyer, the Nestor of the criminal bar, a trusted barrister abroad, a successful counsel here—all this we are told of Mr. Howe. But, acknowledging that this (and more) is true, can Mr. Howe afford to tolerate as an editor a man whom perhaps not half of his own clients would consent to accost on the street? He may be. We do not deny that he is. We simply say that Mr. Howe does more for a friend than his best friend would do for him—and for a man who has contrived to keep more people out of jail than the adroitest District Attorney could even get in, this is saying a good deal.

Messrs. Home, Hart and Hummel published last week a communication from Mr. Byrne, intended to mislead the readers of the News as to the circumstances there transpired. It is scarcely worth while to dissect a communication of a man who writes a letter "to my readers" to say that he is no longer writing. But one portion of the letter is at least interesting. Byrne says:

I have a duty to perform which will take much of my time. It is to sift down the blackest perjury that was ever admitted in a court of law, even in a divorce case. It is to redeem the name of an honest, noble woman. It is to mete out terrible reprisals to those scoundrels who have darkly conspired to take that good name away.

We feel impelled to inquire on reading this where he is going to begin his researches. Will it be at the Hamilton House (Room 19), at the Stevens House, or among the woods and on the grassy lawn at Katonah? Will Arnold's be within the scope of his investigations, or the popular hostelry at the lower end of Broadway?

The most damning evidence against Alfa Merrill came not from spoken oath, but from a letter—a tell-tale letter—written on the 1st of August last. It was written by Byrne to Mrs. Merrill, who was at Katonah, and from it we tak the liberty of again quoting:

"I swear before God that looks down to see me at this moment that whatever it is, I am yours and yours always forever. * * * You ask me, Do I wish? * * * Good heavens! can you ask me that? * * * Beyond that love there is but one other wish I have in life, and that is a child—your child—OUR child. Can God be so good to us? * * * I demand, as your husband, that you tell this person to stop his silly nonsense. * * * Good God, Alfa, you could not seriously have meant this? * * * Your own, now and forever,
C. A. BYRNE."

The "person" referred to was Mr. Merrill, the lady's husband, for whom Byrne protested great friendship.

We trust that he will investigate this letter together with some others that he was indiscreet enough to write. The originals may be found at this office, together with some other letters which he would find at this time very interesting, we doubt not.

Yes, by all means let Byrne begin his investigations; but let him not begin with the accessories of his petty accomplice, but with the blackguard and scroundrel who has brought ruin and discredit on two peaceable homes, and who would be driven with contumely from New York to-day but for the circumstance that he is "on the limits" and cannot get away.

Booth's.

On Saturday evening the season at Booth's closed with the last performance of Rescued. It has been disastrous from the start. Mr. Boucicault's loss is about $20,000. He retires greatly broken in health, but will appear at Wallack's before the season is over. The members of his company got their salaries on Monday as usual, after which they were refered to Fred Moss. As each one arrived Mr. Moss said, "Well?" (as much as to say: "What are you here for?")

The artist replies "Well?" (as much as to say: "What am I sent here for?")

"I don't know why you are sent here!" remarks Mr. Moss.

"I don't know," remarks the artist.

"Good morning!" says the artist.

"Good morning!" says Mr. Moss.

[Exit artist.]

PICTURE—THE MIRROR reflects on its first page this week the pictures of three celebrities—Paola-Marie, Capoul and Angele. Neither of them need any better introduction than their faces afford. The opera season at the Fifth Avenue has been brilliant, and the three French stars have securely established themselves in the good graces of the public—Paola-Marie by her brightness, Capoul by the beauty of his voice, and Angele by her physical loveliness. The New York public has been indebted to Maurice Grau for many excellent entertainments, but in no instance has his enterprise attained more striking results than in transporting hither three such attractions.

BELDEN—It was announced some months ago that Clara Belden of St. Louis had been engaged to play Romeo in support of Adelaide Neilson this season. Miss Neilson was to play Juliet. She began her season at the Park, Brooklyn, last week, and is now playing in Philadelphia, supported by Edward Crompton, whom she brought from Europe for the purpose. Nothing has been heard of Miss Belden or of her proffered "support." It now appears that Miss Belden announced that she was engaged without ever so much as consulting Miss Neilson, and that when the latter was told of it, she responded promptly: "I will never play Juliet to a lady Romeo." Thus ends Miss Belden's pretty story. However, she is not daunted, and will sail for Europe in June.

PERSONAL.

HART—Why did you leave New York?

GERSTER—Gerster sailed Tuesday last for America to join Col. Mapleson.

CURRIE—The trial of Currie for Ben Porter's murder is set down fo. Dec. 1.

LEE—James E. Lee, manager of the Lee-Saville Opera company, is in town.

KEMBLE—Frances Kemble has been lying quite sick, but is now convalescent.

BISHOP—W. Irving Bishop landed here last week from Europe. He returns in a few days.

ST. MAUR—J. St. Maur has become business manager of Murphy's Juvenile Opera troupe.

STONE—Marie Stone has improved wonderfully as an actress since she joined the Abbott troupe.

BOOTH—Edwin Booth plays in Boston this season at the Park. This is—for him—a new departure.

ROBBED—Frank Mayo on his way to San Francisco on Sunday morning was robbed. Loss $450.

MOSS—Leona Moss played Portia with Bandmann in Boston on Saturday night, and played it well.

OSBORNE—Rose Osborne has determined to retire from the stage. She is playing in Australia.

HAROLD—Jennie Harold has accepted an engagement to join Gus Williams' combination to play Flora.

HASTINGS—Alice Hastings, one of the best soubrettes on the stage, is in the city, and just now disengaged.

ULMER—Lizzie May Ulmer goes with Aldrich and Parsloe, playing Maude Granger's part in My Partner on the road.

HOPKINS—Dan B. Hopkins, one of the ablest press managers in the country, has replaced Charles H. Day at Lent's Circus.

HERON—Bijou Heron has entered a convent school in London, so as to be near her father. She writes to friends in this city that she is in excellent health.

DICKSON—Louise Dickson is ill with diphtheria at her home in Washington Square, this city. She has cancelled her engagement with the Gus Williams party.

ARLINGTON—Maggie Arlington has accepted an engagement as leading lady with the Gus Williams combination, subject to a call from A. M. Palmer when wanted here.

RAND—Rosa Rand is in negotiation with the Boston Theatre for the leading part in Charles Reade's version of L'Assommoir, entitled Drink, which will be produced in two weeks.

CASTLE—William Castle sang Robin More with the Emma Abbott troupe in Boston, on Saturday, for the first time. There is no truth in the report that he has withdrawn from the troupe.

BANDMANN—There is a growing impression, which bids fair soon to become universal, that Herr Daniel Bandmann is considerably too "fresh" for the climate of the United States.

STEELE—Lev. Steele, husband of Mollie Maeder, and at one time associate manager of the Opera House, Cincinnati, has accepted a position as hotel clerk at the Bates House, Indianapolis.

MERRILL—The Boston Globe of Sunday contains the following: "Alfa Merrill, owing to various circumstances, which need not be detailed, will not be the leading lady at Steele Mackaye's theatre."

PRESCOTT—Marie Prescott fainted in Boston last Saturday afternoon, while playing Camille at the Globe. Matilda Heron is the authority for the statement that no well woman can play the part.

WILLIAMS—Gus Williams was laid up one night in Baltimore last week (Tuesday), but for all that he played to $2,800 on the week, crowding The Banker's Daughter very hard. He was at Ford's, which is considered 20 per cent. in his favor.

LECLAIRE—Laura Leclaire has been engaged by E. A. Sothern for his traveling tour to play her present line of parts. Miss Leclaire is an excellent actress, who has had no really good opportunity in New York as yet. More of her anon.

PALMER—Minnie Palmer has contracted for a play for seven people, after the style of the Weathersby-Goodwin Froliques. The first and second acts are finished, and would indicate one continued fit of laughter. She will probably open in New York.

DARLING—Bessie Darling will commence her Southern tour at Richmond, Va., Nov. 24. She is gathering a remarkably strong company. The closing of Booth's Theatre threw some excellent people on the market, and she was not slow in securing some of the best of them.

TOURISTS—John P. Smith's Tourists open at Haverly's on Monday night. They come here splendidly recommended and endorsed, and their business, we have reason to believe, will be a repetition of that now being done at Haverly's by the Weathersby-Goodwin party.

PATTEE—Mr. Charles H. Pattee, for so long correspondent of the Dramatic News, becomes Boston correspondent of THE MIRROR after this week. Mr. Pattee, besides being the most popular man in Boston among theatrical people, is the best informed writer on dramatic topics which that city has produced.

PROFESSIONAL DOINGS.

—Drink is to be done in great style at the Boston Theatre.

—The Royal Banquet is the title of a new comic opera.

—The Boston press is being well worked for Adelaide Neilson.

—J. H. Haverly left last night (Wednesday) for the West.

—The Exiles has been doing a good business in New England.

—Florence Davenport is no longer a member of Daly's Theatre company.

—Edwin Booth inaugurates his engagement at the Grand Opera House with Hamlet.

—Emma Abbott plays this season at the Walnut in Philadelphia, instead of the South Bread as last.

—The news of the appearance of the Williamsons in Australia, Aug. 15, has reached Philadelphia.

—Our Girls, H. J. Byron's companion picture to Our Boys, succeeds Contempt of Court at Wallack's.

—An engagement was signed on Saturday for the appearance of the Weathersby-Goodwin Frolıques at the Park Theatre, Boston.

—Our Boarding-House will be played in Williamsburg with a cast selected from New York favorites on Nov. 24—Thanksgiving week.

—Les Brigands will be done at the Fifth Avenue to-night (Thursday). Capoul, Angele and Paola-Marie are in the cast.

—Sothern goes direct to Boston at the conclusion of his engagement at the Park. Jos. Emmet appears there in Fritz in Ireland on Monday night.

—Henry E. Abbey has bought the American right to Crutch and Toothpick in this country, from E. A. Sothern, and warns all parties against infringing on it.

—My Partner drew a crowded house to the Boston Theatre on Monday. Both Aldrich and Crisp are favorites in that city. Lizzie May Ulmer plays Mary Branden, vice Florence Chase.

—An Iron Will, Steele Mackaye's new play, was presented on Monday night in Providence. It was concluded at midnight, and met throughout with a hearty reception, we are told.

—The New York Miniature Opera company, by all odds the best troupe of juveniles which has yet appeared in New York, is giving Pinafore at Chickering Hall this week in excellent style. None should miss it.

—The New York Church Choir Pinafore company, a new organization, commences next Monday at Theall's Novelty Theatre, Williamsburg. The principal singers are selected from among the best known musical people of the city.

—Advices from California are most discouraging. The Bush seems to be the only theatre which is doing any business whatever. Too many theatres for the size of the place, bad management and labor and election troubles are the direct causes.

—Emma Abbott informs THE MIRROR that the quotation made on her bills as from the New York Times (and which never appeared in that paper), was actually from the Brooklyn Times, and that the mistake—a natural one—was that of a subordinate, and has been rectified.

—The Black Crook will be done at the Globe, Boston, on Monday, with the following cast: Stalacta, Nellie Larkelle; Greppo, W. H. Lytell; Hertzog, J. B. Roberts; Carlne, Lizzie Conway; Dame Barbara, Mrs. Livingston; Rudolph, W. F. Burroughs; Puffengruntz, A. R. Phelps; Rosette, Sallie Pierson.

—Burgess and Locke with their Widow Bedott combination are doing a large business everywhere. They return to Haverly's Theatre, Chicago, Nov. 17, and then open in New York in February. Their play is much improved from last season, and is received everywhere with screams of laughter.

—This is the last week of Hobbies at Haverly's, and of Sothern at the Park. Fanny Davenport is at the Grand Opera House, Enchantment at Niblo's, Wives at Daly's, Grau's French Opera company at the Fifth Avenue, French Flats at the Union Square, Pinafore at the Standard, Contempt of Court at Wallack's, Uncle Tom's Cabin at the Olympic, and Lent's popular circus at the Globe. Booth's is closed.

—The Two Orphans will be played tonight (Thursday) at the New National, Philadelphia, with Helen Vincent as Louise, Rose Lisle, Henrietta; Mrs. Owen Marlowe as the Countess, Clara Fisher Maeder as La Frochard, Sam Piercy as Chevalier and Pierre (doubling), and W. H. Jones, Charles McManus, Harry Vaughn and Charles Abbott in the other characters. The Assommoir did a large business at this house last week.

—William Gill has organized what he calls a "comedy operetta company." It is to be known as William Gill's Pleasant Party, and includes, besides Mr. Gill, Eleanor Deering (late of Colville co.), Florence Kent, soprano; Harry Buckminster, eccentric comedian and tenor, and Herman Westley, baritone. Frank J. Pilling, late of Annie Pixley's co., will be business manager. The party open at the Olympic, Chicago, Nov. 16, in a new absurdity, by Mr. Gill, entitled Our Goblins.

"The Survival of the Fittest."

Maurice Grau's policy of making a combination of first-class operatic artists in the lighter form of French lyric drama, which has become popular in the course of a decade's merry experience in this country, has proven an indisputable success. In its condition of jubilant existence, after having been subjected to severe crucial trial in the early part of a season that was ruinous to most metropolitan amusement speculations, it holds its sway over New York by right and not by mere favor. As an organization it has an artistic raison d'etre, and having reached that estate of æsthetic existence, there is sufficient reason for the presentment in THE MIRROR of the leading features of the not only phenomenal, but stable combination.

Victor Capoul needs no journalistic introduction to Gotham. His picture, like his voice, speaks for itself. His great success here during the Nilsson season of grand opera, great as it was, has been exceeded artistically in his triumphs during the present term of light French opera. His assumption of well-known roles in a purely comedy school of lyric drama was a most daring essay. The heavy romantic reportoire of the Italian school, in which he had figured with distinguished success, was exacting merely in musical elaboration and intricate melodic nuances. The acting was never considered. In the school of opera comique and bouffes, however, he found the dramatic element permeating even every bar of the vocal score, and at every turn in the progression of the score found it arbitrarily prescribed that low comedy stage action should illustrate the flowing melodies. He was brought, too, in broad comparison with artists who were masters of the French comedy school. No one doubted that he could sing the light music as it had never been sung before; but could he act it satisfactorily?—that was the question. He has been subjected to a most trying ordeal in a round of opera-bouffe parts which every one of our theatre-goers knew by heart, and has made each role a revelation, both in its dramatic and musical interpretation. He has succeeded so well as to throw a charm of positive originality about the roles of Ange Pitou, Barbe-Bleue, Piquillo, and Fritz, and has excelled in every way the artists who have heretofore reigned supreme in the affections of our public as the representatives of these parts. Such a triumph by such an artist would alone carry Mr. Grau and his company through a successful season over the dramatic and operatic circuits of the Continent; but his original plans of campaign having been gigantic and all having succeeded, he finds the summing up of his season giving results of the nature of "piling Pelion on Ossa."

Paola-Marie was the queen of opera-bouffe in Paris, and stepped down from her throne to appeal to American suffrages. Her artistic royalty, however, did not assure her a royal road to fortune in this rude Republic. She wisely left her crown and ermine at home and came modestly before us, to be jostled among the crowd of artists, and to subject herself to that artistic theory, "The survival of the fittest," which Americans put in practice in theatres before Darwin applied it to the works of Nature. The French queen survived, and not only that, has been re-crowned and clothed again with royal purple of a republican shade. Her career on the stage has been a most remarkable one. Her sisters Galli and Irma Marie, both favorite lyric artistes, affected to despise her talents, and plotted against her aspirations. In spite of every obstacle, however, she managed to interest a Parisian manager, and made a success on her first appearance, although she had gone through no especial training for the stage. Her talent is natural—not acquired—verging closely on genius, and what polish the rough diamond has acquired has been from the friction of actual stage business and subjection to the judgment of the critical public. She has brought to the representation of the rollicking roles of opera bouffe, in addition to the natural and inevitable French chic, a refinement that is as unusual as it is charming. In all of the roles of the opera-bouffe school (and she has already appeared here in most of those parts with which we are familiar), she has reconciled even the most blase of our theatre-goers to the old works by interpretations that are not only as pleasing and as comical as those of her distinguished predecessors, but more cunning in graces, more quaint, more melodious, and withal entirely novel in method of treatment. Paola has been as great a success as Capoul, and is as great a marvel in her manifest artistic ability to dress out old melodies and old dramatic action in new and charming raiment. Her singing voice has a range far beyond that of any French opera singer we have ever had here, and her vocal method is elaborate and careful. She, like Capoul, is very lightly weighted with the music of the light French school, and is capable of successfully threading the mazes of much more intricate musical combinations.

Mlle. Angele, another favorite, fresh from her triumphs on the French stage, where she reigned not only as an artist, but as a belle, is the third of Mr. Grau's great operatic cards, and in her case, too, the judgment of Paris has been endorsed by that of New York. She brings new charms of rare beauty and naivete to the interpretation of such roles as Mlle. Lange, Fragoletto and Wanda, and her voice and acting are of such excellent quality as to justify the display of her rare beauty on the stage. In her case (a rare one), shapelmess and comeliness of feature combined are the synonyms of dramatic and musical talent. Like her colleagues, she has the faculty of giving the charm of freshness and novelty to the oldest and what were thought to be most threadbare parts in the well-worn repertory of French opera. Angele completes Mr. Grau's artistic trio, and caps the climax of his season's success with not only her beauty and talent, but with the surprise evoked that there is such an equability of talent in his artists, and so much magic in their individual and combined efforts to resuscitate the oldest roles of opera bouffe.

With a company organized on a fitting scale of talent to support this great combination of operatic "stars," Mr. Grau is assured a triumphal march over the country on the close of his metropolitan season; for has he not, as well as his artists, submitted himself to the æsthetic application of the Darwinian theory of species—the survival of the fittest—and doesn't he survive after his arduous trial, and isn't there life in him and his merry cohorts?

A Surprise Party Indeed.

Rice's Surprise Party has been playing one-night towns for the past week, filling dates which the mental aberration of James Redpath left upon Mr. Rice's hands. If you ask an actor for the true definition of the word "misery," he will tell you it is embodied in those heart-chilling words, "one-night towns." Unpack, play, pack, catch the train, and eat—when they can. Of course, some one in such a large company generally misses the train, and, in consequence, is late at repearsal at the next town. Willie Edouin is a stickler for forms, and a strict disciplinarian. He has no sympathy for people who miss trains, especially if the cause is from over-sleep. Edouin has not slept since the age of six, hence his intolerance. Annoyed that the people should so often miss the train, he caused a notice to be posted in the green-room, announcing that anyone who missed a train after his notice should be fined five dollars. The company played in New Brunswick last Tuesday night, and notice was posted that the train left at 8 o'clock the next morning. Now, if a breech-loading rifle is not fired through the keyhole of the apartment occupied by Louis Harrison, he has the talent and nerve to sleep twenty-four hours at a stretch, go-as-you-please. Louis awoke about 11 o'clock, and realized that he was left—in every sense of the word. He performed his toilet with the rosy view before him of paying his own fare, being fined, and having a row with his manager. In this pleasant state of mind he wandered down stairs to the breakfast-room, and upon entering it was startled to find Mr. and Mrs. Edouin (Alice Atherton) and their two little "mites," as they call the children, sitting with their two French nurses, all "left." Edouin was hurling his most cutting sarcasm at the waiters, because he could obtain nothing but fried pumpkin and iced tea for breakfast. As he saw Harrison enter, he forgot about missing the train himself, and, assuming his stage managerial dignity, burst out with: "Upon my word, Lou, my lad, you ought to be more careful. You know very well that we called a rehearsal of Revels at 12 to-day, and upon my word, I'll fine every one that isn't there." Mrs. Edouin looked up slyly, and said: "How about yourself, Willie?" He looked at his wife, dropped his dignity, kissed his two babies, gave the waiter a half-dollar, and said: "I never did believe in this fining business, anyway. Come, Harrison, have a cigar!"

The Bangs Difficulty.

The Herald contained some days ago a highly sensational account of an alleged difficulty at Wilkesbarre, Pa., in which Frank Bangs, the actor, George M. Miller of Reading, the manager, and Josie Bailey, who plays Dorothy with Bangs in Dan'l Druce, were said to have been principals. The whole account was a distorted one. Mr. Bangs was feeling a little hilarious—that was all. The following letters which we have received will explain the position of Mr. Miller and Miss Bailey:

FROM MR. MILLER.

GRAND OPERA HOUSE, READING, PA., Oct. 25, 1879.

TO THE EDITOR OF THE MIRROR:

As my name has been linked with the Bangs difficulty at Wilkesbarre, Pa., as per New York Herald of to-day, I desire to state that I am not in partnership with Mr. Mishler, and know nothing whatever of the above affair. At the time it is said to have happened I was in the city. Deny all reports to the contrary, and oblige, yours truly,

GEORGE M. MILLER.

BINGHAM HOUSE, PHILADELPHIA, Oct. 27.

DEAR HARVIER:—Will you be kind enough to publish in your next issue the following statement. The articles that appeared in Saturday's Herald and Sunday's Mercury, connecting my wife (Josephine C. Bailey) with a difficulty between F. C. Bangs and his manager, are false from beginning to end.

First—My wife's room was at one end of the hall, and Messrs. Bangs and Smith occupied a room together at the other end of the hall.

Second—My wife was not an eye-witness of the affair, and did not speak to either party for at least two hours afterward.

Third, and lastly—The trouble between Mr. Bangs and Smith was partly a business affair, and my wife's name was never even mentioned. To the truth of this the entire company will testify.

I have placed the case in the hands of my lawyer, and newspapers will find that a woman's fair name is not to be so lightly spoken of. Very respectfully yours,

WALTER A. EYTINGE.

A Tale of Two Thatchers.

Some years ago, when George Thatcher was traveling with Duprez & Benedict, the company in the course of its peregrinations "struck" Iowa City, where the State University of Iowa is located. The President of that institution was then the Rev. George Thatcher, D. D., a pompous and choleric old representative of Bostonian "culchaw," with a holy horror of showmen and shows of all kinds, from dramatic companies down to the seediest fakir who ever gulled a dozen people with a "snide" gift show. Their pernicious influence upon the students confided to his charge, the Doctor sorely dreaded.

One morning the good old man set out from his residence upon his morning walk to chapel, to conduct the customary devotional exercises. As he pursued his way he noticed groups of students, gathered at intervals, whose faces indicated that they were excessively amused at something. Presently a high board fence loomed up on the opposite side of the street, and upon its surface the Doctor, with inward repugnance, observed the gaudy pictorial printing of another device of Satan to entrap the young souls entrusted to the charge of the President and his coadjutors of the faculty. With a profound sigh, the old gentleman glanced across the street and read in four-feet type: "George Thatcher the Prince of Nigger Comedians, at the Opera House. One Night Only."

One horrified look was enough for the Reverend gentleman. Turning tail, he waddled back to his study as fast as his short and fat legs would carry him, and sent word to the University that he was seriously indisposed, and would not hear his classes that day.

It is almost needless to add that George Thatcher, the comedian, was boisterously welcomed by the College boys that night.

F. J. HEALY.

Fanny Davenport.

[Albany Argus, Editorial.]

Fanny Davenport has drawn large and cultivated audiences in Albany. The conclusion of her engagement here should be made an occasion of saying that this actress has proved herself in her profession an eminent proof of the transmissibility of very great talents. Her father was the most versatile and the most effective and artistic actor ever born in the United States. Her mother, herself an actress of marked abilities, comes of the Vining family, a very notable one through many generations, in stage history, and one of which the Wallacks are themselves a branch. To Miss Davenport belongs the credit of resolving to owe dramatic results to nothing but dramatic labor. She has risen from the humblest and least laborious parts of her profession—in which she was placed at the age of six—to the highest and most laborious ones. There is a double merit in this. It examples and encourages every man and woman who make their living and career by acting. It preserves in a degree the stage from the incursion of those who bring to it neither natural gifts nor any record of service that ought to be the passport to the chief consideration of the profession and the public. There are always exceptions made in favor of genius; but when genius refuses the exceptions and resolves to learn the art and mystery of interpretation, by beginning at the beginning, then the best course is taken, the best results are assured, and the best copy is set for imitation. This is what Miss Davenport has done. The consequence is a consummate actress with an almost unlimited repertoire, one to whom no part need seem formidable, and one who has distinctly created great parts, made permanent and impressive great plays, entered upon the dramatic creations of others and surpassed the authors, and, at the same time, proved abundantly able to revive roles that had been abandoned because it was thought that they must wait till another era, for those equal to the work of making them live again in their long past pride and power. A palpable purpose to subordinate her own very remarkably gifted person and personality to the demands of her art, whatever they involve, is also a most praiseworthy feat and fact; besides, her constant tendency, since she became free from the mandates of managers, has been away from the shallow and meretricious drama, and toward the strongest and best. Her career and movement are within her stage of life. It is plain that the future has a larger field and fee for her than for almost any actress can be named. The reasons that make her success complete and continuous are those which make it real—reasons we have stated, and those reasons are such as commend themselves to artists and the dramatic public, alike for notation and hearty praise.

REDUCED—The Olympic has reduced salaries.

THE AMERICAN.

Manager Canary has scored a big success in his endeavors to revive the old glories of the American. An excellent show is given to large audiences. For the current week, Paul Allen, Ethiopian comedian; Billy Buckley, banjoist; the Daytons in their musical sketch, Old Age versus Youth; Dan Nash, Irish character impersonator; Jennie Southern, vocalist; John L. Manning, the change artist in new specialties; the Jeromes, in their sketch, entitled Comedy; Ward and Lynch, Irish specialty artists; and the old favorites, John McVeigh, Ben W. Brown, Oscar Osborne, Julia Dean, and Letitia Peters. The laughable act, No Pinafore, concludes the entertainment.

THE VARIETY STAGE.

TONY PASTOR'S.

On Monday evening last Tony Pastor opened his theatre for the regular Fall and Winter season to one of the largest audiences the house has ever held. Great enthusiasm prevailed throughout the evening and I doubt if any performance in this line ever received as much attention and appreciation as did the artists of Tony Pastor's troupe on the occasion of their "first night" at home. The people of the traveling company gave a finished and unique entertainment. John Morris, the marvelous change artist, created quite a furore; Niles and Evans, who are really superior in their specialties, scored a hit; the Weston Sisters sang The Squire and Maria, with banjo accompaniment, both of which were evidently original; Sheehan and Jones in Our Stage-Struck Daughter, were very funny, and Jennie Satterlee in the title role met with great success—she is an excellent soubrette; Tony Pastor received a regular ovation when he came on, and when made the recipient of a beautiful floral horseshoe, typical of good luck, the wildest enthusiasm prevailed. George Reynolds and C. W. Cogill showed themselves true artists in their plantation sketch; Bryant and Hoey have prepared a new act, called Music in a Pawnshop, in which is presented their well-known specialties; the French Twin Sisters are as graceful and pretty as ever; Kelly and Ryan, Irish comedians, created a deal of fun in their songs, dances, etc. Budworth's laughable sketch, Too Many Lovers, terminated an excellent entertainment, and Mr. Pastor has promised the best attractions obtainable for his programmes throughout the season. Matinees on Tuesdays and Fridays.

THE COMIQUE.

The Mulligan Guard Chowder continues to pack the house every time it is opened, and Ed Harrigan and Tony Hart, with the assistance of their most excellent company, will continue the representation until the public gets tired of it—which, from present indications, is not likely to occur very soon. Billy Gray, assisted by Harry Fisher, Ed Burt, Annie Yeamans and Mary Gorenflo, presents an uproariously funny sketch, entitled Married in the Dark; Goss and Fox, in their laughable dialogue, comical sayings and musical gyrations, are received most enthusiastically; Edwin Barry in comic and motto songs may always be listened to with genuine pleasure, unattended by the fear that in his anxiety to please he might overstep the bounds of propriety; and Jennie Morgan, who is singing My Pretty Red Rose in exquisite style, may be counted upon as a very pleasant feature of the programme. The In-toe-natural Walking Match needs no additional words of commendation—the genuine fun it occasions and the great success it has attained are its best recommendations. "The Skids are out To-day" and may be seen to-night and throughout the week at the Comique in a really artistic performance. Altogether, an entertainment is presented at this popular house as bounteous and as satisfactory as any in the city. The programme is repeated on the afternoon of Wednesdays and Saturdays.

THE LONDON.

The bill for the week is headed with the announcement that "fifteen new stars appear, comprising the largest and most talented combination brought together." Manager Donaldson has, indeed, provided for his patrons an excellent programme, the most prominent upon which are the Four Diamonds, Thomas, Watson, Callon and Haley, a new organization, by the way, which shows promise of great success; Emily Sylvester is an accomplished little serio-comic; the original Irish Four, Williams, Edwards, Miles and Daly, present an original specialty called The Irish Alderman; Harrison Scott, a character artist who claims to be the only rival of Den Thompson, is given great prominence upon the bill, and has succeeded in giving satisfaction; the Russells, in their well-known specialty, called Everything, were well received; and the Murphys, Ella and Paddy, did a neat thing in their sketch called Irish Felicity. Among the people in second week, Minnie Lee, the favorite serio-comic, received considerable attention; Fayette Welch is happy in the consciousness that he has made a hit; George Murphy has proved himself a veritable mirthprokoker; the Murphys are creating no end of fun in Murphy's Campaign, and Burbank and Parker are on hand as usual, with a splendid supply of bright, wide-awake comicalities.

HARRY MINER'S.

Jennie Hughes in the title role of The French Spy has proved a perfect bonanza for Manager Harry Miner. Large audiences have witnessed the representation during the past week, and from present indications the attraction is good for some time to come. In the olio, the Four Planets, McDermotts, Kennedy and Clark, present a lively act; Bobby Newcomb is neatly skipping through a taking repertoire of songs and dances; Fannie Beane, that vivacious little "golden-haired" comedy actress, assisted by Charles Gilday, appears in a comical little sketch, which presents her well-known specialties to good advantage; Thatcher and Hume, Ethiopian comedians, are very successful in their Just from Arkansas; Bristol and Runnells, comedians, are worthy of special notice; Belle Fostelle, a serio-comic with a fair voice, dresses in good taste: Morton and Miles, Irish comedians; the Dockstaders, two of the most refined Ethiopian sketch artists Harry Miner has ever had upon his stage; McVickers and Saunders, E. H. Lay, Harvey Collins, J. B. Howard, Tillie Malvern, Louis Robie and A. H. Sheldon complete the company. Matinees are given on Tuesdays, Fridays and Saturdays.

VOLKS GARDEN.

Uncle Tom's Cabin has been played to big houses during the past week, and the universal expression among the patrons of the Volks who have witnessed the representation is decidedly commendatory, regarding both the company engaged in portraying the great features of the drama and the excellent manner in which the several scenes have been put on by Amusement Director Capt. George T. Shaw, who has used his capability and experience to good advantage. There is an entire new variety olio, headed by Frank Jones and Alice Montague, who present a very taking act called Musical Mixtures; the Ethiopian autocrats, the Hogan Brothers, introduce their break-neck specialties; the Burgesses have a society sketch, called Trouble in the Family, which creates no end of fun among the audience; Jen Powers and George Macy, sketch artists, are well up in their business; the Magnolia Colored Quartet have received encores and recalls innumerable during the week. All the old favorites of the stock company are cast in the drama, and acquit themselves, in their several characters, creditably from beginning to end.

DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

audience. 22d, at Huntington Hall, Carlotta Patti Concert co., to packed house. Same evening, at Music Hall, Kate Claxton in Double Marriage, to full house. 24th, The Exiles, with Messrs. Shewell, Buckley, Price, McGuinness, Mrs. Barry and the Boston Theatre co., together with the original scenery, proved a strong card; house was well filled.

GLOUCESTER.

Oct. 27.—Farrah & Clark's Uncle Tom's Cabin co., to rather slim business this evening, but they gave a very good performance. Kit, the Arkansas Traveler, is heavily billed for appearance 28th, and the sale of seats has been very large. C. H. Smith brings a co. 7th November, and John S. Moulton of Salem comes Nov. 27.

LYNN.

Oct. 27.—Music Hall: Stetson's Opera co. sang Crown Diamonds 29th, to a fair house; Boston Museum co. in A Fool and His Money 27th; Joe Murphy and co. play Kerry Gow Nov. 1, and Kate Claxton and co. play Two Orphans 2d.

FITCHBURG.

Oct. 25.—Nothing new booked the past week.

Maine.

PORTLAND.

Oct. 27.—Theatre: 22d, Boston Museum co. in Comical Countess and A Fool and His Money; excellent performance to very large business. Alice Carle, formerly of this city, made her first appearance here as a member of a regular co., was warmly received and presented with bouquets. She did well and greatly pleased the audience. London English Opera co., billed for 24th and 25th, cancelled their dates. 27th and 28th, Boston Theatre co. in Exiles; 29th and 30th, Kate Claxton comb. in Double Marriage; 31st and Nov. 1, F. S. Chanfrau in Kit; 3d, 4th and 5th, Joe Murphy in Kerry Gow; 6th, 7th and 8th, Scanlon and Cronin in O'Neil.

Music Hall: 20th, Park Theatre co. in Engaged, to good business; 21st, Stetsons' English Opera co. in Crown Diamonds; good show; business very light.

City Hall: Nov. 1, Josh Billings in lecture; 5th and 6th, Emma Abbott co. in Paul and Virginia and Chimes of Normandy, managed by Army and Navy Union; 8th, Joe Jefferson; 10th, Potter's Pleiades. Following will appear at this house in Grand Army Course: 30th, Jubilee Singers; 13th, Mrs. Mary Eastman in lecture; 20th, Park Quartette; Dec. 4, Weber Quartette; 25th, The Rivals.

Item: Advance sales for Exiles and Kate Claxton are very large.

BIDDEFORD.

Oct. 27.—William Warren and the Boston Museum co. the 25th to poor business. London English Opera co., billed for 23d, cancelled engagement. F. S. Chanfrau in Kit, with Tayleure's co. in support, under Manager Smith of Fall River, 30th; Joe Murphy's Kerry Gow comb., under G. A. Mortimer, Nov. 6; Kate Claxton in Double Marriage, 1st.

New Hampshire.

MANCHESTER.

Oct. 27.—Haworth's Hibernica at Music Hall 21st and 22d, to large audiences. One half of the proceeds were given to the Orphan Asylum of this city. At Smyth's Opera House, 22d, the Boston Theatre co. in The Exiles to a good house. Kate Claxton in The Double Marriage 23d, to a fair-sized audience. Helen Potter's Pleiades at Smyth's 24th, to a fair house. Stetson's English Opera co. in Crown Diamonds 25th, to a small house. Hartz the Illusionist opens at Smyth's 27th, for one week. Joe Jefferson comes Nov. 4 in Rip Van Winkle.

PORTSMOUTH.

Oct. 25.—20th, Jones & Pinkham's Uncle Tom's Cabin co. (juvenile). 21st, Kate Thayer co., with Arbuckle, to a small but select audience. 23d, Stetson's Opera co. in Crown Diamonds, to an audience of about 300. 29th, Kit, the Arkansas Traveler, Nov. 1, Exiles, by Boston Theatre co., Kate Claxton in Double Marriage 29th; 5th, Joe Jefferson in Rip Van Winkle; 6th, 7th and 8th, Hartz; 10th, Scanlon and Cronin comb. in O'Neil; 12th, Helen Potter's Pleiades.

Wisconsin.

MILWAUKEE.

Oct. 25.—Grand Opera House: The Pat Rooney comb. 23d, to standing-room only. Business for next two nights and matinee not quite so heavy, owing to counter-attraction at the Academy—Haverly's Mastodons. Pat Rooney, the inimitable, was slightly under the weather with a bad cold, still he was there. Jeppe and Fannie Delano, sketch artists, very good; Lamont and Ducrow in their special act, The Happy Hottentots, is conceded the most unique conception ever seen on the variety stage; Billy Carter, with his banjo and local hits, excellent; Mollie Wilson, serio-comic, a genuine artist; Wood and Beasley, in their various performances on musical instruments, were very entertaining; Messrs. Morris and Fields, and Reynolds and Walling, German sketches, superior to anything witnessed here in that line. There is nothing vulgar in Rooney's show, and Harry Miner is to be congratulated upon having gotten together so fine a vaudeville. Academy: The Mastodons to large houses 24th and 25th and matinee. The co. is as large as ever, and the same with one or two exceptions. Item: Mary Anderson at Grand Opera House, Nov. 3 and 4.

BELOIT.

Oct. 23.—O. A. Miller comb. opened Monday evening in Over the Hill to the Poor House, to fair audience; his business might have been excellent for the remainder of the week, as he made a decided hit as Muzzle opening night; but Tuesday evening there was a full house, and so there might be no contrast, O. A. Miller was a very full man. Coming on the stage at 8 p.m. he played a lone hand in "fuller'n a tick," and had to be carried to his room and locked up. The tickets were refunded. There seems to be no prospects of any further use for them this week, as he is still in a very limp condition. His co. is (excepting his wife) very poor indeed.

MADISON.

Oct. 24.—The Larks, a so-styled combination, consisting of six persons, appeared at Hooley's 20th, to a poor house. They presented what they call their original musical whimsicality, Hot Water. They were no doubt on a "Lark," but the audience could see but very little to amuse with the exception of Burton Stanley the company was bad. Pat Rooney comb. 22d, under management of genial Harry Miner. This company is one of the best on the road. They played to moderate business only, but another visit would turn the tables.

Michigan.

DETROIT.

Oct. 26.—Detroit Opera House: Herrmann during past week to medium houses. Mlle. Addie (Mrs. Herrmann) would not trust herself in the cannon act again after her late accident, and one of the Lorellas, dressed as a woman, took her place. This week the Saville & Lee Opera co. present H. M. S. P. for two nights, Bohemian Girl Wednesday night, and The Sorcerer (for the first time here) Thursday night. The company is nearly the same as on its last visit here, Mrs. Digby V. Bell taking Ethel Lynton's place, and L. F. Pfau occupying the position of first tenor, formerly held by Charles Thompson of this city.

Whitney's Grand: Mattie Vickers and Charles Rogers the first half of the past week, to medium houses. The couple gave evidence of decidedly more talent than would have been credited to them when doing their Stage-Struck in variety halls. Milton Nobles in Phoenix and A Man of the People last half, to not very encouraging business. M. B. Curtis, a Detroit boy, made a success in his parts. Route: This week on Whitney's Circuit—Ann Arbor 27th, Jackson 28th, Battle Creek 29th, Lansing 30th, Grand Rapids 31st, Bay City Nov. 1. The Vickers-Rogers party also played on Whitney's Michigan Circuit last week. This week, first two nights, Robert McWade, and last four nights and matinee Neil Burgess as Widow Bedott. Burgess is a great favorite here.

GRAND RAPIDS.

Oct. 25.—Powers' Opera House: 20th and 21st, Haverly's C. C. C. C. in Pinafore, to good business. This co., like all of Mr. H.'s enterprises, was well received. 28th and 29th, John T. Raymond in Woolfert's Roost; 31st and Nov. 1, Milton Nobles. Smith's: Very fair business during past week, the principal attraction being the St. Felix Sisters and the Virginia Trio—latter well received, especially in their trio of "Whip o' Will." 27th, Ada Foy in London by night.

KALAMAZOO.

Oct. 25.—Donavin's Jubilee Singers, to good business, 21st; Arabella Root will give a ballad concert 27th, Neil Burgess in Widow Bedott 28th, Oofty Gooft Nov. 1, Original Georgia Minstrels 6th, Henshew's 'Forty-niners 7th and 8th, and Wilkinsons' Uncle Tom 27th.

ANN ARBOR.

Oct. 25.—Mattie Vickers and Charles Rogers 23d, to fair house. Milton Nobles, 27th.

Minnesota.

ST. PAUL.

Oct. 24.—Opera House: The Widow Bedott comb. closed an engagement of two nights and matinee 18th; matinee and evening the house was crowded, and the audience testified their approbation in one continued uproar of applause, and every one pronounced the play an immense success. Haverly's Mastodon Minstrels 21st for two nights and matinee, to packed houses. Long before the doors were opened standing-room only could be secured, and many were turned away the first night. Any troupe that Mr. Haverly handles is sure of a good reception in St. Paul. He always gives the public what he advertises, there is sure to be no failure or disappointment, and the people know it; then again, he always employs a class of gentlemen in the management that are reliable and courteous, who make many friends, and add to his popularity wherever he is represented. Route: Red Wing 23d, Milwaukee 24th and 25th, Chicago 27th, one week; St. Louis, Nov. 3, one week; Cincinnati 10th, one week. Opera House closed balance of week. Janauschek Nov. 1, Mary Anderson 7th, Bowers-Thompson comb. and Emerson's Megatherian Minstrels coming. Conoley's Varieties doing good business. New arrivals, the two Haleys, Ed and Tom. Item: THE MIRROR on sale at Thompson's news-depot, 111 Jackson street.

Iowa.

KEOKUK.

Oct. 25.—Richmond and Von Boyle played to a nice business here last night. They go to Palmyra, from here, 25th, thence to St. Louis, one week. James H. Wallack with Ganevieve Rogers, Frank Aiken, Owen Fawcett, and Harry Rainforth, Keokuk, 28th and 29th. John and Louise Dillon, Keokuk Nov. 3, Burlington Nov. 1, Quincy, Ills., 4th, Galesburg 5th, Hannibal, Mo., 6th, and Peoria, Ill., 7th. Leonard Grover booked for Keokuk Nov. 13. Janauschek asks for date, Dec. 2 and 3. F. Weber Benton is negotiating to open the new Opera House at Ottumwa with "Little Prodigy," for whom he is manager—all of St. Louis celebrity—in a play entitled Isabella of Valois—from ancient history.

OTTUMWA.

Oct. 25.—Mr. and Mrs. Alf. Wyman played Yakie, 23d and 24th, at Market Street Opera House to fair houses. Receipts would undoubtedly have been large had they been able to obtain the Opera House. Otto Soldan, violinist, gives a concert here to-night, assisted by some very able home talent, prominent among whom is Ella Cloutman, who has for the past four years been studying music in Boston.

Alabama.

MOBILE.

Oct. 22.—The Mobile Theatre opened 11th with Mahn's Fifth Avenue co. (delayed by railroad accident one day) in two performances; Trial by Jury and Pinafore for the first, and Fatinitza second. Michael Brand, late of Thomas' orchestra, handled a fine (but small) local orchestra to great satisfaction of the audience. Last week, Annie Pixley in M'liss, for two nights, to very large business. This week, Haverly's Colored Minstrels, three performances. 27th and 28th, Mahn's party return (by special request of citizens), playing Fatinitza 27th and Chimes of Normandy 28th. Thursday, Len Grover's Boarding-House party, three nights and matinee. Nov. 3 and 4, John A. Stevens in Unknown, followed by Barlow, Wilson, Primrose & West's Minstrels.

Virginia.

RICHMOND.

Oct. 26.—Theatre: Oliver Doud Byron's Comedy co., 20th, 21st and 22d, to fair business; the Berger Family and Sol Smith Russell the balance of the week. They drew good houses and their programme gave general satisfaction. Sol Smith in his character creations and songs was very cordially received. Route: Fredericksburg, 27th; Alexandria, 28th; Annapolis, Md., 29th; York, Pa., 30th; Lancaster, 31st; Elizabeth, N. J., Nov. 1. Ford's English Opera co., 27th, one week: Monday and Wednesday, Pinafore; Tuesday and Thursday, Little Duke; Friday, The Mayor, and Saturday, The Sorcerer. For week of 23d, nothing announced; 10th and 11th, the Florences; Mahn's English Opera troupe, 12th, 13th and 14th.

Comique: Business good; Emily Reed and Emma Minetta open 27th; William T. Stephens and Minnie Oscar Gray, with their trained dogs, are booked for Nov. 4.

Items: Flynn's Midgets are doing good business at Saenger Hall. They will close on the 1st. Route: Norfolk, Nov. 3, one week; Petersburg, 10th, one week; Lynchburg, 17th, one week; Danville, 24th, one week, and thence through the South.—Wyman the Magician will open at Virginia Opera House 27th, one week.

LYNCHBURG.

Oct. 26.—Opera House: Ford's Opera co. 20th in Little Duke, to good house. Pinafore 21st, to small but appreciative audience (bad weather). Petersburg, Norfolk, Richmond, for week—State Fair commencing Tuesday, 28th. 25th, Oliver Doud Byron in Across the Continent, to good house. Danville, Va., 28th and 29th; Charlotte, N. C., 30th and 31st. Annie Pixley negotiating for Nov. 3 and 4. THE MIRROR for sale at J. P. Bell & Co.'s news emporium.

Nevada.

VIRGINIA CITY.

Oct. 19.—Piper's: The Ella Badger comb. of San Francisco has been playing to light houses for a week past. They are worthy of better houses, but times are dull and money scarce. The Colville co. open here about the 27th in The Magic Slipper.

Nova Scotia.

HALIFAX.

Oct. 24.—Miss Dodwell's concert at the Academy last evening; largely patronized. Nothing new booked.

Canada.

MONTREAL.

Oct. 27.—Academy: The Criterion Comedy co. played to fairly good and thoroughly appreciative audiences past week. Our Daughters was presented four nights and matinee, giving place 24th to Freaks, and 25th, A Triple Courtship. The whole co. is a model one by unanimous verdict. They play Toronto week of 27th; Chicago, Nov. 3, two weeks; Detroit, 17th, one week; Cleveland, 24th, one week. The house is closed present week.

Theatre Royal: E. A. McDowell's Vaudeville troupe opened 20th for three nights in The Duke's Motto and Snowball, returning to Ottawa, from whence they play along the Grand Trunk route. Duprez & Benedict's Minstrels played 23d to 26th to fair business only, and put in this week at Ottawa. Padgett & Bassett's Bric-a-Brac open 27th, for three nights. Lilliputian Opera troupe, 30th to Nov. 1.

Nordheimer's Hall: Murphy's Miniature Opera Pinafore co. during past week, and scored another to their list of successes. Lizzie Harrington, the quaint Quakeress, celebrated her tenth birthday on the 22d, and was the recipient of many handsome tokens from members of the "crew" and citizens outside, a banquet at the Ottawa Hotel winding up the day's proceedings. They put into Burlington, 27th; Rutland, 28th; Brattleboro, 29th; Keene, N. H., 30th; Natick, Mass., 31st; Newton, Nov. 1; Providence, R. I., 3d, four nights.

Item: Mr. DeZouche is to be congratulated on his judicious selection of troupes, while he possesses the prettiest little theatre in the Providence—a feature worth knowing being that the whole house is fitted with patent chairs, so that every one has a comfortable seat.

HAMILTON.

Oct. 25.—Mechanics' Hall: 20th, Arnold Bros.' Minstrels—a poor show to large house; 21st, Rentz-Santley comb., to packed house; Lew Benedict and Sanford and Wilson were the features; 24th, John T. Raymond in Woolfert's Roost to large house. The support was anything but good, and the play did not give satisfaction.

DATES AHEAD.

ABBEY'S PARK THEATRE CO.—
Syracuse, 27th, one week; Brooklyn, Nov. 3, one week; Philadelphia, 10th, four weeks.
ADELAIDE NEILSON.—
Philadelphia, 27th.
ADAH RICHMOND.—
ADA CAVENDISH.—
California Theatre, this week.
ALICE OATES.—
Brenham, Texas, 30th; Houston, 31st, Nov. 1; San Antonio, 3d, 4th; Galveston, 5th, four nights; New Orleans, La., 9th, one week; Mobile, Ala., 17th and 18th; Montgomery, 19th and 20th; Columbus, Ga., 21st.
BARNEY MACAULEY—
Quincy, 31st, Nov. 1; St. Joseph, 3d, 4th; Atchison, Kan., 5th; Leavenworth, 6th; Kansas City, 7th, 8th; St. Louis, 10th one week; Cincinnati, 17th one week; Louisville, 24th one week.
BOWERS-THOMPSON TROUPE.—
Nashville, 27th, one week; week of Nov. 3, small towns Tenn.; 10th, Boston, three w'ks.
BANDMANN CO.—
BARLOW, WILSON, PRIMROSE & WEST.
Savannah, 31st; Charleston, Nov. 1.
BUFFALO BILL COMBINATION.—
Youngstown, O., Nov. 1; Greenfield, Pa., 3d; Sharon, 4th; Pittsburg, 5th, 6th; Steubenville, O., 7th; Wheeling, 8th; Zanesville, O., 10th; Newark, 11th; Chillicothe, 12th; Columbus, 13th.
COLLIER'S UNION SQUARE CO.—
Pittsburg, 27th; Louisville, Nov. 3, for week each, thence South.
COLVILLE FOLLY TROUPE.—
Bush Street Theatre, San Francisco, 27th.
CLINTON HALL'S STRATEGISTS.—
Albany, 27th, one week; Boston, Nov. 10, one week, Williamsburg, 17th, one week.
CRITERION COMEDY CO.—
Toronto, 27th, one week; Chicago, Nov. 3, two weeks; Detroit, 17th, one week.
C. L. DAVIS' ALVIN JOSLIN.—
Cincinnati, O., 27th, one week.
DEN THOMPSON.—
Akron, O., 31st.
DUPREZ & BENEDICT'S MINSTRELS.
EDWIN BOOTH.—
Philadelphia, 20th, one week.
EMMA ABBOTT OPERA CO.—
Park Theatre, Boston, this week; Providence, Nov. 4; Portland, Me., 5th, 6th; Manchester, 7th; Burlington, 8th; Montreal, 10th, one week.
F. C. BANGS.—
Philadelphia, 27th, one week.
FANNY DAVENPORT AND CO.—
Grand Opera House, New York City, 27th, two weeks; Brooklyn, Nov. 10, one week.
FREDERICK PAULDING.—
FORD'S JUVENILE OPERA CO.—
Rome, 31st; Dalton, Nov. 1; Chattanooga, Tenn., 3d, 4th; Nashville, 5th, 6th, 7th, 8th; Louisville, 10th, one week.
F. S. CHANFRAU AND BOSTON CO.—
Portland, 31st and Nov. 1; Bangor, 3d.
FRAYNE-TIFFANY CO.—
GUS WILLIAMS.—
GOTTHOLD'S OCTOROON CO.—
St. Louis, 27th one week; Chicago, Nov. 3.
HAVERLY'S ENTERPRISES.
HAVERLY'S MASTODON MINSTRELS.—
Chicago, 27th, one week; St. Louis, Nov. 3, one week.
HAVERLY'S CHURCH CHOIR CO.—
Buffalo, Oct. 30 and 31 and Nov. 1; Cleveland, 3d, one week; Pittsburg, 10th, one week.
HAVERLY'S GEORGIA MINSTRELS.—
HAVERLY'S JUVENILE PINAFORE CO.—
HERRMANN.—
St. Louis, Nov. 3; Chicago, 10th.
JOSEPHINE PERLEY.—
JOHN MCCULLOUGH.—
Dayton, Nov. 2; Springfield, 4th; Chillicothe, 5th; Zanesville, 6th; Columbus, 7th, 8th; Cleveland, 10th, one week; Worcester, 17th; Akron, 18th; Youngstown, 19th; Wheeling, 20th, 21st, 22d.
JOHN P. SMITH'S TOURISTS.—
Baltimore 27th, and Haverly's, New York, Nov. 3, two weeks.
JOHN T. RAYMOND'S CO.—
Toledo, 31st and Nov. 1; Detroit 3d for week.
JONES' JUVENILE UNCLE TOM'S CABIN CO.—
Boston, 27th, two weeks.
JOHN A. STEVENS' UNKNOWN CO.—
Mobile, Nov. 3, 4.
J. K. EMMET.—
JANE COOMBS' COMB.—
Troy, 31st and Nov. 1, and close season.
JOE MURPHY'S KERRY GOW.—
Fall River, 31st; Lynn, Nov. 1; Portland, Me., 3d, 4th, 5th; Biddeford, 6th; Salem, 7th; Newport, R. I., 8th.
JANAUSCHEK.—
KATE CLAXTON TWO ORPHANS.—
LOTTA.—
Park, Philadelphia, 20th, three weeks.
LINA TETTENBORN.—
Utica, 31st; Troy, Nov. 1; Boston, Nov, 13, one week.
LOUISE POMEROY COMB.—
LAWRENCE BARRETT.—
Cleveland, 27th, one week.
MILTON NOBLES.—
Grand Rapids, 31st; Nov. 1, Bay City, 3d; East Saginaw, 4th.
MARY ANDERSON.—
Dubuque, 31st; Madison, Nov. 1.
MCKEE RANKIN TROUPE.—
Academy of Music, New Orleans, week Nov. 2; thence to Galveston, four nights, and thence through J. P. Evans' Texas circuit.
MME. RENTZ'S MINSTRELS.—
Lyons, 31st; Brockport, Nov. 1; Rochester, 3d, 4th; Canandaigua, 5th; Warsaw, 6th; Hornellsville, 7th; Olean, 8th; Jamestown, 10th; Sharon, Pa., 11th.
MATTIE VICKERS AND CHAS. S. ROGERS.—
MURPHY'S JUVENILE PINAFORE CO.—
Natick, Mass., 31st; Newton, Nov. 1; Providence, 3d, four nights.
MLISS-PIXLEY PARTY.—
MRS. G. C. HOWARD'S UNCLE TOM CO.—
MY PARTNER, ALDRICH AND PARTNER.—
Boston, this and next week; Salem, Nov. 10, Worcester, 11th; Springfield, 12th; Bridgeport, 13th; New Haven, 14th, 15th.
MAGGIE MITCHELL.—
Sinn's, Brooklyn, 27th, one week.
MAHN'S FATINITZA CO.—
Montgomery, 31st, Nov. 1; Knoxville, 3d, 4th; Nashville, 6th; Evansville, 7th, 8th.
NICK ROBERTS.—
OLIVER DOUD BYRON.—
Columbia, 31st.
OWEN FAWCETT.—
Peoria, Nov. 3, 4; Bloomington, 5th, 6th; Lafayette, Ind., 7th, 8th; Cincinnati, 10th, one week.
OOFTY GOOFT COMBINATION.—
Kalamazoo, Nov. 1; Grand Rapids, 3d, 4th; Toledo, 5th; Detroit, 6th, 7th, 8th; Indianapolis, 10th, 11th, 12th.
PAT ROONEY COMB.—
Springfield, 31st; Decatur, Nov. 1; St. Louis, 3d, one week.
RICHMOND AND VON BOYLE.—
St. Louis, 27th, one week.
RICE'S SURPRISE PARTY.—
Williamsburg, 27th, one week; Albany, Nov. 3, one week; Philadelphia, 10th, one week.
RENTZ-SANTLEY FEMALE MINSTRELS.—
Bradford, Pa., 31st, Erie, Nov. 1, Oil City, 2d. Pittsburg, 3d, one week; Baltimore, 10th, one week.
RICE'S EVANGELINE CO.—
Chillicothe, 30th; Columbus, 31st; Canton, Nov. 1; Oil City Circuit, 3d.
REVELLERS' COMB.—
ROBSON AND CRANE.—
St. Louis, 27th, one week; Pittsburg, Nov. 3, one week; Baltimore, 10th, one week; Brooklyn, 17th, one week; New Haven, 24th; Springfield, Mass., 25th; Worcester, 26th; Hartford, 27th; Providence, 28th.
ROBERT MCWADE.—
Ann Arbor, 31st.
SAVILLE OPERA CO.—
Indianapolis, Nov. 3, 4, 5; Nashville, 6th, 7th, 8th.
STRAKOSCH ITALIAN OPERA CO.—
SALSBURY'S TROUBADOURS.—
SCANLON & CRONIN.—
Boston, 27th, two weeks.
THE FLORENCES—
27th, Washington, D. C.; Nov. 3, Baltimore, Md.; 10th, Norfolk, Va.; 11th, 12th, Richmond, Va.; 13th, Petersburg, Va.; 14th, 15th, Wilmington, N. C.; 17th, 18th, 19th, Savannah, Ga.; 20th, 21st, 22d, Charleston, S. C.; 24th, Columbus, Ga.; 25th, 26th, Montgomery, Ala.; 27th, 28th, 29th, Mobile, Ala.; 30th, New Orleans, La., one week; Dec. 3, Memphis, Tenn.; 15th, 16th, 17th, Nashville, Tenn.; 18th, 19th, Evansville, Ind.; 20th, Terre Haute, Ind.; 22d, Chicago, Ill., two weeks; Jan. 5, Madison, Wis.; 6th, La Crosse, Wis.; 7th, Winona, Minn.; 8th, 9th, St. Paul, Minn.; 10th, Minneapolis, Minn.; 12th, Cedar Rapids, Ia.
TONY DENIER'S HUMPTY DUMPTY.—
Meriden, 31st; New Haven, Nov. 1; New Britain, 3d; Waterbury, 4th; Bridgeport, 5th; Newark, N. J., 6th; New Brunswick, 7th; Trenton, 8th.
THE BERGER FAMILY AND SOL SMITH RUSSEL.
York, Pa., 30th; Lancaster, Pa., 31; Elizabeth, N. J., Nov. 1; Paterson, 3d, 4th.
WALLACE-VILLA TROUPE.—
WIDOW BEDOTT COMB.—
WM. WARREN AND BOSTON MUSEUM CO.—
Concord, N. H., 31st; Chelsea, Mass., Nov. 1; Hartford, Ct., 3d, New Haven, 4th; Waterbury, 5th; Springfield, 6th; Holyoke, 7th; Worcester, 8th.

The Mirror on Sale.

Albany, N. Y.—Albany News Co., 512 Broadway; E. S., near 63½ N. Pearl street; E. S., near Union Depot; W. R. Prentice, 31 State street; Bernard Quinn, 498 Broadway.

Auburn, N. Y.—W. A. Wall, 4 State street.

Brooklyn, N. Y.—C. J. Devlin, Jay and Fulton; Parisen & Cohen, cor. Washington and Johnson street; Cleghorn's, cor. Court and Montague. Orr's, cor. Myrtle avenue and Washington streets.

Boston, Mass.—W. J. Splain, Parker House; Adams House news stand; International Hotel news stand; Young's Hotel news stand; American Hotel news stand; New England News Co.; W. H. Jeffrey, Cambridge Car Station.

Chicago, Ill.—Western News Co., Randolph street; J. L. Sutherland, post-office news stand; M. W. Smith, 122 Dearborn street; Palmer House news stand, Fremont House news stand, Sherman House news stand; L. Van Osten, 300 State street; W. W. Miller, 102 E. Madison street; H. D. Chapin, 95 E. Madison street.

Philadelphia, Pa.—Continental Hotel news stand, Central News Co., Post-office news stand, Colonnade Hotel news stand.

Cincinnati, O.—J. R. Hawley, 164 Vine street; Alfred Warren, 319 Central Ave.; Perry & Morton, 162 Vine street; Cincinnati News Co., 175 Race street; Peter Thompson 177 Vine street; news stand Grand Hotel Gibson House, St. James House, Crawford House, Walnut Street House.

St. Louis, Mo.—St. Louis Book and News Co., 307 N. Fourth street; Gray, Baker & Co., 407 N. Fourth street; Willie Gray, 304 Olive street; Geo. A. Ireland, 517 Market street; Geo. A. Zeller, 18 S. Fifth street; Union Depot, Eleventh and Poplar streets; Lindell Hotel news stand; Laclede Hotel news stand; Mrs. Regan, 620 N. Fifth street; Planter's Hotel news stand.

Baltimore, Md.—Baltimore News Co.; Crowley's news stand, cor. North and Baltimore streets.

Washington, D. C.—Brad H. Adams, Williard's Hotel news stand, Imperial Hotel news stand, Ebbitt House news stand, S. H. Gregory, 1107 H street. F. K. Fill & Co.'s bookstore; National Hotel news stand; St. James Hotel news stand; Metropolitan Hotel news stand.

Indianapolis, Ind.—Joseph Smith, opposite Bates House; Andrew Wylie, 15 N. Penn Ave.; J. M. Paver, cor. Market and Penn.

Cleveland, O.—Evans, Van Epps & Co., 259 Superior street; J. M. Harman, 325 Superior street; Malley Bros., 446 Superior street; Union News Co., Union Depot; Weddell House; C. C. Beardsley, 181½ Pearl street; Jonathan Oates, 88 Merchant street; C. L. Olmsted; Kennard House.

San Francisco.—San Francisco News Co.; F. Ziegler, corner Washington and Mont streets; F. Vaugh, 602 Montgomery street; Union News Co., corner Sansome and Washington streets; J. Stewart, 34 Market street; Levin & Son, 333 Bush street; Smith & Co., 225 Kearney street; S. McArdle, Palace Hotel; Atleson & McCowsky, corner Mont. and Market streets; Bell & Co., 639 Kearney street; Billings, Harbourne & Co., 5 Montgomery street; J. K. Cooper, 740 Market street; S. A. Edgerly, 203½ Montgomery street; J. B. Colley, 31 Kearney street.

Detroit.—Russell House news depot; D. P. Work, 148 Woodward avenue; E. B. Smith & Co.; Swan's Post Office news stand and B. F. Trembly's.

Columbus, O.—A. H. Smythe, corner Broad and High streets; L. T. Collins, High street; Elliot Jones & Co., 6 Neil House Block; G. W. Gleason, 69 S. High street; Miss S. A. Crothers, 72 N. High street.

Louisville, Ky.—Charles F. Dearing, 3d and Jefferson streets; W. Scott Glore, 4th and Market streets; Caperton & Cates, 4th and Green streets; Argus News Co., 5th and Jefferson; Willian Poutch, Courier-Journal Building.

Noirine.

The attention of the Profession is directed by an advertisement in another portion of THE MIRROR to a new preparation called Noirine, which is an excellent and, indeed, almost infallible restorative of black silk. It contains properties to which no other can lay claim, and is fully guaranteed not to injure in any way either the texture or color of even the finest materials. It is especially efficacious for cleansing black silks, ribbons, laces, cashmeres, drap d'etc. and black woolen goods of every description, and restores to these fabrics their original lustre and beauty, which cannot be satisfactorily accomplished by the use of ammonia, ale, coffee, or any other of the old-fashioned methods. Another and very important advantage, it does away with the necessity of ironing. Each bottle contains enough Noirine to thoroughly cleanse and restore an ordinary black silk dress, and therefore accomplishes at one-tenth of the cost all that can be expected of the most complete process of steam scouring. The srice of single bottles is Fifty Cents. It is for pale by all druggists, and is strongly recommended.

Stage Dresses.

Mme. P. A. Smith of 117 West Twenty-eighth street is designing the costumes worn by the principal theatrical artists. All the dresses worn by the following well-known artists are from her establishment: Adele Belgarde, Leona Moss, Elsie Moore, and Maude Granger. Miss Granger's costumes to be used starring in The Galley Slave and Fairfax, are from Mme. Smith's establishment. Miss Belgarde has had twelve new and tasteful dresses made. Mme. Smith contrives to keep at the head of her own line in this country, and artistes patronizing her establishment have constant occasion to be gratified at their selections of artistic accessories.

Bloom Always Prepared.

With the opening of the season BLOOMS' establishment puts on a new activity. The Summer has been spent in making selections from the European markets. The finest European goods are a specialty at BLOOMS'. would be impossible to give a minute description, as the designs are entirely new and have never been in the American market before. They have also on hand an infinite variety of goods of domestic make, including a complete line of their celebrated silk tights in all colors and combinations, either in fine or heavy grade. Charles Rowell, the pedestrian, has written to the BLOOMS the following letter. He has given them the exclusive orders for his clothes.

ASHLAND HOUSE, Oct. 21, 1879.

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The audience found themselves in a glow of admiration for the performance itself.—St. Louis Republican. No other company but Haverly's Juveniles could have drawn so large an audience.—Quincy Herald. Never wearied the audience last night.—Peoria Review. Haverly's greatest enterprise.—Toledo Commercial.

ON HAVERLY'S JUVENILE RALPH RACKSTRAW.
The love-sick sailor was personated by the wee sister of him of the Deadeye with a voice and demeanor that seemed incredible for one of her years and stature.—Toledo Commercial.

ON HAVERLY'S JUVENILE CAPT. CORCORAN.
Carried his role with a manliness and dignity that makes him a favorite with audiences.—St. Louis Republican. A capital conception.—Toledo Commercial.

ON HAVERLY'S JUVENILE SIR JOSEPH PORTER.
A grace of bearing, beauty of enunciation and charm of acting.—Detroit Free Press. Decidedly artistic.—Springfield (Ill.) Monitor.

ON HAVERLY'S JUVENILE DICK DEADEYE.
A wonderfully clever performance.—Detroit Post-Tribune. His "business" was excruciatingly funny.—Detroit Free Press. No finer piece of acting has ever been seen on the stage.—Quincy Herald.

ON HAVERLY'S JUVENILE MIDSHIPMAN.
This diminutive specimen of humanity is immense, and captivates the heart of every mamma in the theatre.—Peoria Transcript.

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A perfect little beauty, who makes more of the part than any of her sister professionals has succeeded in doing.—Peoria Journal.

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"THE WORK GOES BRAVELY ON."

The largest crowd that has been in the Opera House this season assembled last evening. It was literally packed to its utmost capacity. Mr. Haverly's name is sufficient always to draw full houses, as people are satisfied that he will have nothing to do with a company that does not deserve their patronage. The present troupe has largely added to this impression. Taking it all in all, it is the best one that has ever visited Augusta.—AUGUSTA (GA.) CHRONICLE.

The Colored Minstrels had a fine audience last night notwithstanding the weather was exceedingly unfavorable. They reaped a crop of applause large enough to gladden their hearts for many days to come. No amount of study and burnt-cork can get up such a troupe out of white material. They went into the spirit of the thing with all the abandon of negro character. They are evidently under thorough training.—MONTGOMERY (ALA.) ADVERTISER.

St. Charles Theatre, New Orleans, Week of October 26.
All communications to J. H. HAVERLY, HAVERLY'S THEATRE, NEW YORK.

HAVERLY'S CHICAGO
CHURCH CHOIR COMPANY
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THE VERY BEST OF PINAFORES.
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This company bears the stamp of superiority which is recognized on all of Haverly's enterprises, and it is sure to capture the public wherever it appears. It is composed of fine singers, and they give the liveliest interpretation of the opera we have yet had. There is a delightful freshness in the voices, and all the salient features of the opera are carried by assault with a rush that excites the most extraordinary enthusiasm in the spectator. It is not so much the individual excellence of the singers as the symmetry of the company as a whole that gives it its position among
THE VERY BEST OF THE MANY PINAFORE ORGANIZATIONS.
If there be any in Detroit who have not surrendered to the charm of Pinafore, and do not care to put themselves in the way of irresistible temptation, they had better avoid this company. There are doubtless, however, a sufficient number of Pinafore enthusiasts in the city to pack the house during the remainder of the engagement, which lasts until Saturday night, including a performance Saturday afternoon.
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